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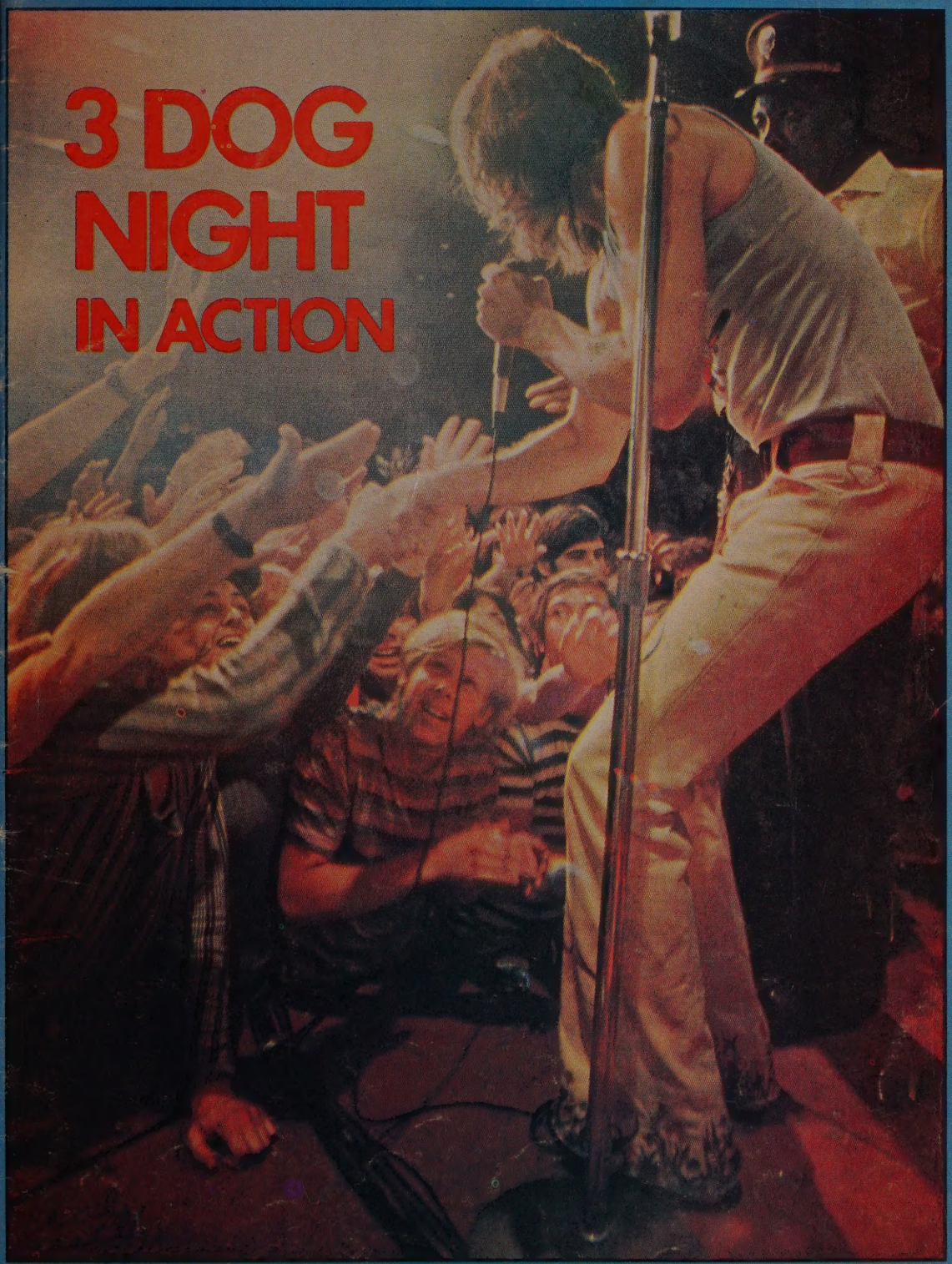

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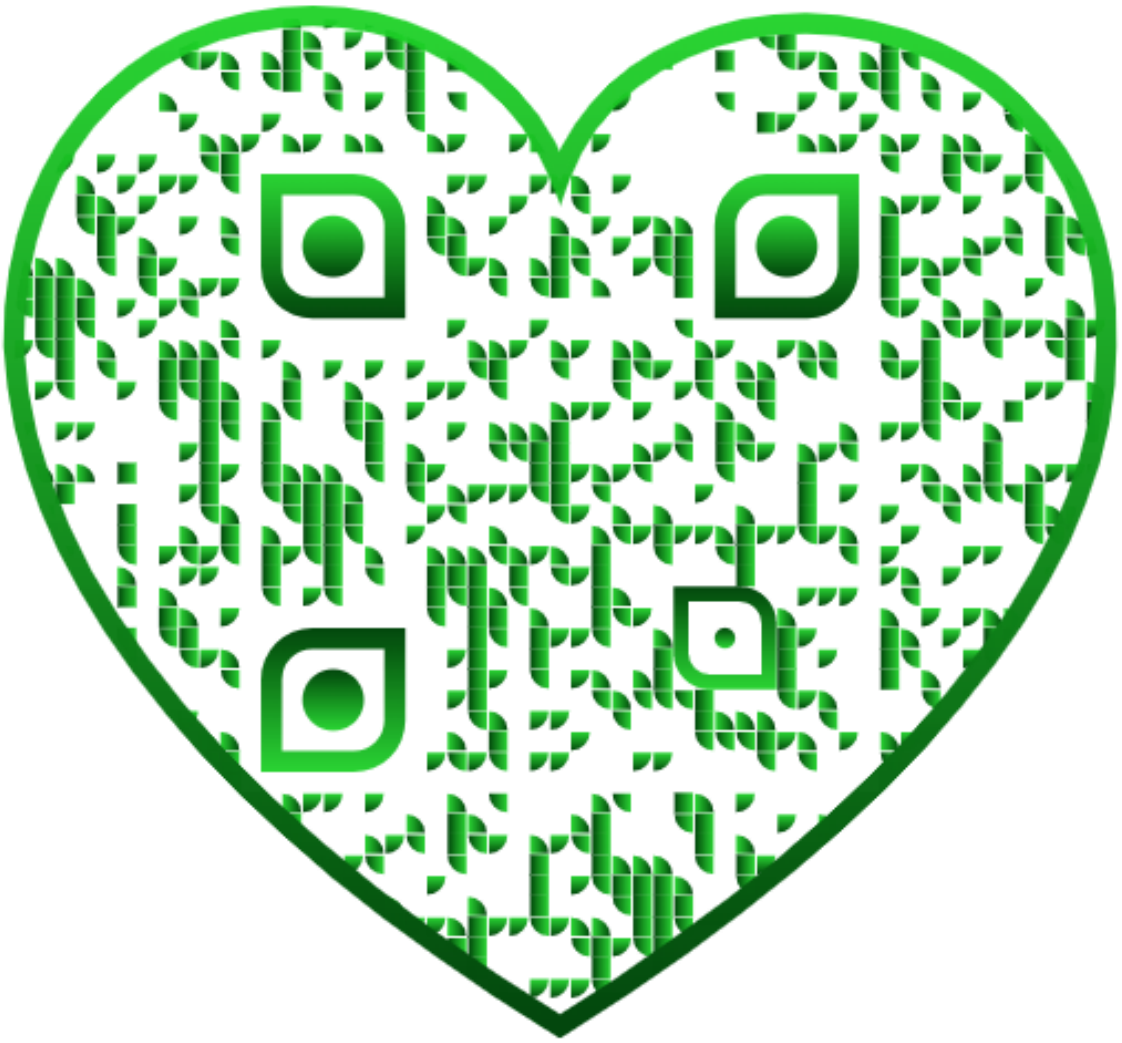

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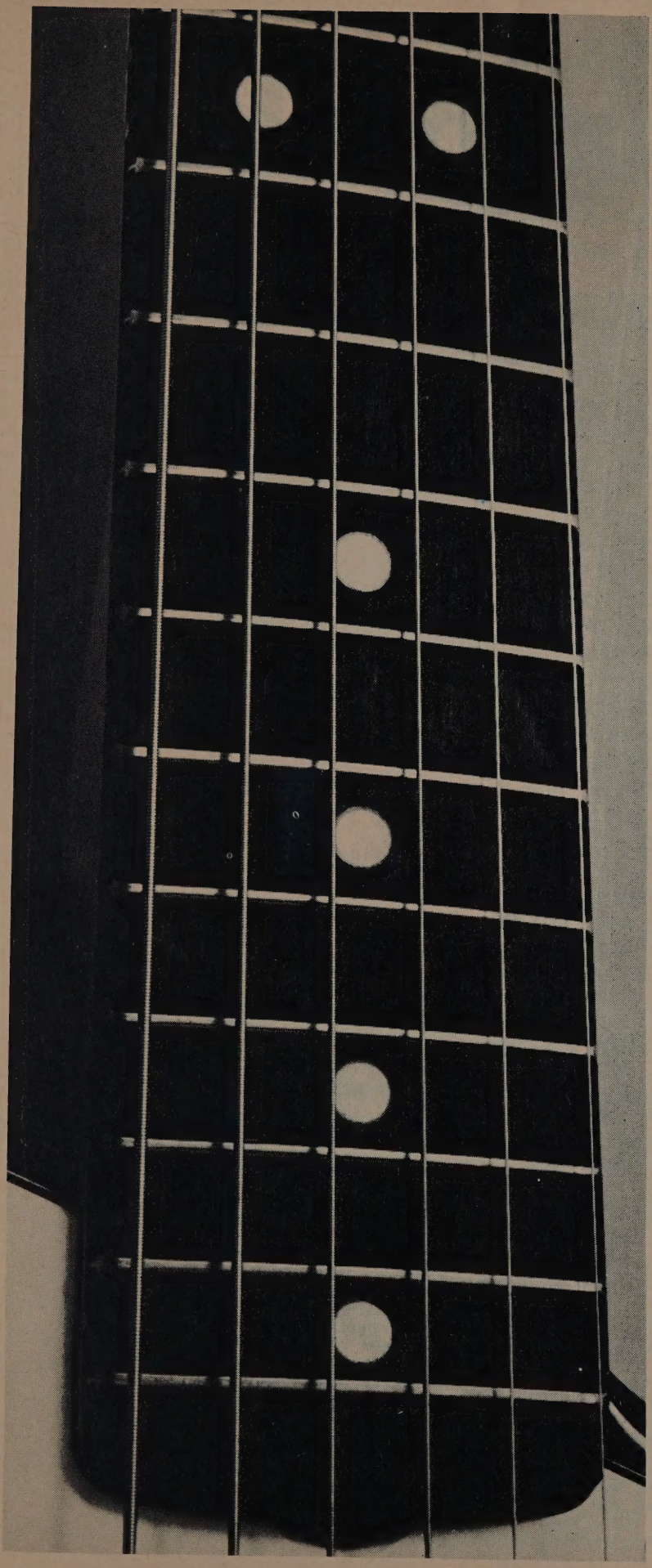

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HIT PARADER

NUMBER 89 DEC., 1971

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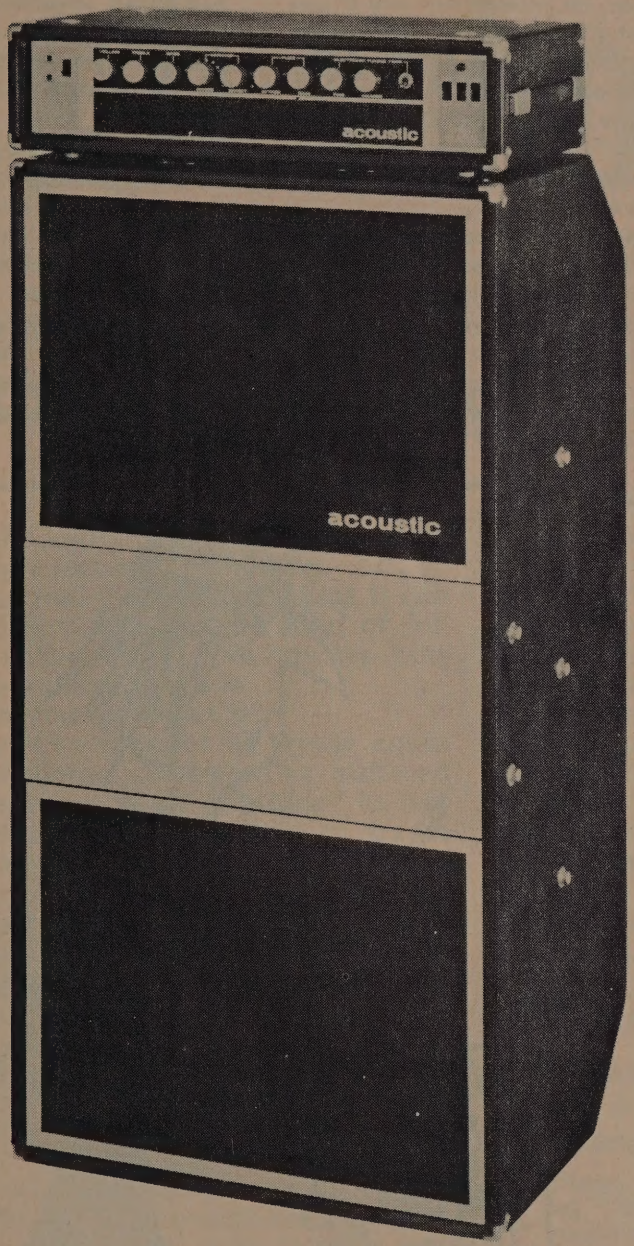

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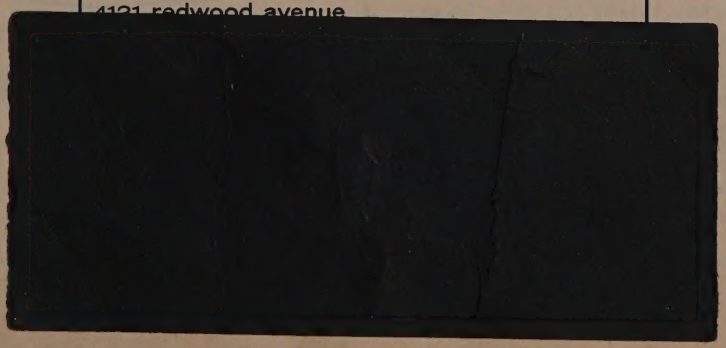

THE SCENE

The professional musician is subject to "more exploitation that at any time in our recent history." Who said that? Hal Davis who is boss of the American Federation of Musicians, a 300,000 strong union.

And among the reasons he gives for this exploitation is the rock musicians, the musician usually in his late teens and early Twenties. Says Mr. Davis: "Pop music today is played predominantly by musicians in their late teens and early Twenties who are often more interested in exposure than in earning a just wage."

That's true -- many times you hear of a group being booked into a major club, one that is popular with press for reviewing, and coming out with peanuts in terms of hard cash but nuggets in the form of reviews and good vibes. Usually, of course, a record company will subsidize such an event but sometimes the group's management goes ahead and does it anyway.

They have the shining example of Grand Funk Railroad who went in the Atlanta Festival free and came away with a sales boom that has lifted them, commercially, almost as high as the Beatles at near peak.

But the union, the AFM, call it "vicious exploitation" and they have started a program called "Young Sounds of the AFM" which is aimed at the musician starting out between the ages of 14 and 21. It wants to give them the knowledge about the difference of playing for pleasure, as a avocation, and playing as a profession, when cash and supporting yourself comes into it.

And if you want to know about the status of a musician there's a Census Bureau survey just been taken that will show you where they stand in the greater scheme of things. The professional musician ranks 40th in a list of 49. If you are in one of the emerging all female rock groups it's even worse --- bottom in a list of 29 occupations.

Back to Mr. Davis and his Federation. He reckons that only 17 percent of his union members are regularly employed, and another 35 percent get employed every so often. Worse is that around 45 percent haven't "made a penny" out of their musical talents for half a decade or more.

Now if you worked for a symphony orchestra you'd be in even worse shape. After going through school and training youself for about as long as it takes to become a lawyer or a doctor -- probably with more dedication -- know what you can expect to be getting? Well, the average guaranteed wage earned by members of the largest symphony orchestra in America is a good deal less than $10,000 a year, according to the AFM.

That's if you can get the work: there are 34 major symphony orchestra in America and three in Canada. Out of these only six can offer the poor musicians 52 weeks of employment a year.

Hardly a pleasant picture. To me it's amazing that the groups still keep coming and hanging around.

Rock and roll must be here to stay....

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Maybe you've thought of trying again to get a diploma. But you've suffered enough classroom "battle fatigue" to last you a lifetime. So you'd hate to travel that route again even if you could.

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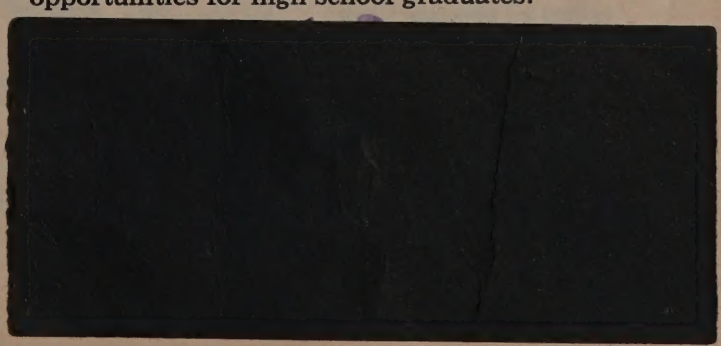


WE READ YOUR MAIL

NEIL DIAMOND, left, with British songwriter and producer Tony McCauley who interviewed him for a 60 minute radio documentary.

Dear Editor,

I'm one of the so-called "nuts" who locked into Neil Diamond the first time I heard him and waited eagerly for that first album, and every one since. I was 21 **then** (which dates me) and over these past years, I've made a few observations: There's something about the man and his music that some of us really FEEL, and we love him, and others just can't see for beans, and they scorn and even hate him. I have yet to meet a middle-of-the-roader on the subject!

For years I've accepted the tolerant smiles at record store counters and the kidding of my friends, but it's never really bothered me. We of the Old Guard are incredibly loyal and it's like sticking up for an old friend - only natural. We never tire of him because he grows with us and keeps reaching us. The "African Trilogy" is a perfect example. A folk ballet, by its very nature, cannot reach a huge audience. (Look at Aaron Copeland's work). But a select few receive a gift beyond all expectations. To me, the "African Trilogy" is that gift. I couldn't be more delighted if it had been written for me personally.

I'm glad someone has the guts to ignore the reviewers and write what he feels. Those of us he's touched will always say, "Thank you, Neil Diamond."

Kaia - Lisa Denham
20 Madison Avenue.
Morristown, New Jersey

Dear Editor,

Thank you very much for the excellent interview with the Bee Gees. I, like any other Bee Gee fan, am welcoming them back with genuine interest in what they have to say, now that the fighting is over. I missed the Bee Gees concert at Philharmonic Hall, but was glad to know it turned out well.

So, please give my thanks to Alan Smith and I sincerely hope that another great article like his on the Bee Gees will appear in your magazine soon. They have proven that personal differences can be solved through mutual understanding of one another; if only the Beatles could do the same.

Michael Melvin
8830 Piney Branch Road
Silver Spring, Maryland.

Dear Editor,

Three Dog Night is my favorite group. They aren't as wild as some groups and you can understand what they are saying. Because they don't sing real wild music, people say they are weird but they have a lot of good songs like "Joy To The World" and "One Man Band". The seven of them play music that is just as good as the Beatles and the Rolling Stones.

Doug Boyle,
Los Angeles, California.

Dear Editor,

I just had to write about the article, "Elton John - A Truly Great Rocker" in your August issue. I couldn't write everything I feel about Elton and Bernie because they're both too beautiful for words. If it wasn't for his fantastic clothes and wild manner Reg just wouldn't be his beautiful self.

Danielle,
Philadelphia, Pennsylvania

Dear Editor,

One thing impresses me about "Four Way Street" the double album by Crosby Stills Nash & Young -- these cats really produce some great vibes without having to go over and over them hundreds of times in recording studios before they were produced. After all the album -- really beautiful experience -- was taken from live tapes of their concerts.

Jerry Chapman,
Indianapolis, Indiana.

Dear Editor,

How about a guy who doesn't accept the fact that John McLaughlin is greater than Jimi Hendrix ? I know: Hendrix is a philosophy, a religion, and a great guitarist. But listen to McLaughlin's guitar: his guitar is a religion. Technically, I think he's superior to Hendrix.

To reply to the guy from Avon Park, Florida, McLaughlin is not a newcomer: he played with Graham Bond, Jack Bruce, Ginger Baker and others in 1963, (**"Solid Bond,"** Graham Bond, Warner Bros. WS 2555), with Tony Williams Lifetime (**"Emergency!," "Turn it Over,"** on Polydor) with Miles Davis and finally with the great Larry Coryell. Hey boy! listen to McLaughlin's album **"Devotion"** on Douglas records, and try to play his music!

You say: ". . .who nobody has hardly heard of before is put in the same class as Jack Bruce, Buddy Miles, Miles Davis, Tony Williams and Eric Clapton". McLaughlin did not play with them: they played with him.

Please stop this war about the greatest guitarist in the world. He is dead since a long time. . . Django Reinhardt.

Gabriel Cote
890 Delage,
Ste-Foy 10, Quebec,
Canada.

"I'm not retiring in 1973..." says ELTON JOHN

In front of the cluttered Agrodome stage, Vancouver, Canada, it could have been any of the touring old rock 'n' roll shows of the Fifties. People with long hair and blue jeans were grunting and gyrating to the music, and on the stage, a figure in red overalls was climbing all over a piano and beating the hell out of the instrument with his fists.

The song was "Whole Lotta Shakin' Goin' On," and if you had arrived late for the show, you'd have sworn it was a mental flashback to Jerry Lee Lewis in concert in his prime.

But the singer and piano player wasn't Jerry Lee Lewis, and the audience was thoroughly 1971. The only exposure most of the audience had had to Jerry Lee was in oldies flashback hits on the local top 40 station.

Paradoxically, the featured performer was Elton John, the newly - turned superstar who has done more than any other single artist to expose the world's young people to the classical music form.

"Whole Lotta Shakin'" is just the closing number of his show -- a sort of tasty throwback to show that this devotee of Dvorak, Tchaikovsky and Brahms has not forgotten the roots of rock 'n' roll.

Elton John is riding the crest of a wave to the point of exhaustion. When he reached Vancouver, he was still not half-way through a gruelling 57 city tour.

Backstage after the show, he looked tired and worn. But he picked up noticeably when we began to rap about his recording plans.

"I've got the live album recorded at the ABC Studios in New York in February. I've got four albums on the charts already, so it seems as if I've albums out in about three minutes."

Album five is actually album one. Titled "Empty Skies." it gained minor success in England, but was never released in North America.

"My record company want to keep it on import," says Elton. "The company says it's good for my mythical image. We've released so much product already anyhow. 'Empty Skies' still means a lot to us because it was the first. . .it has some very good stuff and some fairly awful stuff. Just like most first albums.

"We made a mistake releasing the live album in England. Radio stations in North America got hold of import copies and forced us to release it here, when we didn't really want to because of over-exposure."

We discussed Elton's soundtrack LP, "Friends."

"It is very good for a soundtrack LP," Elton says, "but it wasn't the official followup to "Tumbleweed Connection."

Elton has seen the "Friends" movie "9,000,000 times" but he claims it is not his kind of movie. "I'm very hard to please with films. I don't like many movies at all. 'Friends' is as good — or as bad — as 'Five Easy Pieces.'"

The films he does like include "Butch Cassidy and the Sundance Kid", "Gimme Shelter," "Performance," "The Music Lovers," and "Trash." Many people urged him to see Fellini's "satyricon," but he thought it "a load of rubbish. The photography was great but the acting was horrible."

Elton says that "Tumbleweed Connection" (despite the record company merchandising) was a concept album about the American Wild West by default.

We didn't mean it to be a concept LP. We had a batch of songs to record. . .24 of them. When we'd finished, we picked the most orchestrated songs for the Elton John album. 'Ballad of a Well Known Gun,' for example, was written long before 'Your Song'. What didn't go out on the Elton John' LP, turned up on "Tumbleweed Connection.' There were no special plans for it to happen like that."

'Tumbleweed' was probably the most accurate portrait of the 19th Century West ever to emerge from the rock scene, but Elton says he is not at all interested in that period, either historically or otherwise.

"I dislike the West. It's too dusty for me. I don't even like Western Movies. It was Bernie Taupin's idea."

Lyricist Taupin is Elton's songwriting partner. Taupin and Elton John work a similar composing partnership to Procol Harum's Keith Reid and Gary Brooker. The more astute rock critics have figured out that Elton John owes more than a small share of his success to the progressive rock - classical paths blazed by Procol Harum.

"I'm a very ardent fan of Procol," says Elton, "I've only heard three tracks from their new album, 'Broken Barricades,' but I really liked the album before that, 'Home'. It was very sombre and heavy.

"I didn't think they've ever made an album to top 'A Salty Dog' or 'Shine On Brightly.' They were incredible. Procol Harum is a fantastic group."

Elton John also appreciates Leslie Duncan, Carole King, Sea Train, Spirit and Leonard Cohen, and "about a thousand other people. I was so knocked out to see Cat Stevens make it. 'Mona Bone Jakon' is one of my all-time favorite albums. Cat's career started off from the Troubador in Los Angeles, the same as ours. He's a good friend; he really deserved to get off."

Elton says he's getting more into classical music every day. "I was forced to play it as a child, so I hated it for a while. But I'm getting back into it now. I like the romantic things -- Tchaikovsky, Siberlius, Bach and Brahms; and other people like Profokiev. Our arranger, Paul Buckmaster, has been turning me onto the sweeping-approach composers like Dvorak. There's a lot of really nice things happening in the classics."

Despite the brilliance and sublety of his albums, Elton doesn't (at least superficially) seem to care a great deal about how successful they are. He was not disappointed that his outstanding first single, "The Border Song," was not the huge hit it should have been. "There were three different versions around at various times -- the Edwin Hawkins Singers, Aretha Franklin and my own -- so it had three chances. You can't flog a dead horse forever."

Because of the abundance of Elton John product, he says his sixth album will not come out until December at the earliest. "We've already cut two tracks, but the rest won't be done for a while. When we get back to England at the end of June, I've got two weeks booked in Sweden. I think we'll spend August recording the album -- I've got another three-week U. S. tour in September.

"The next album will be more like the 'Elton John' LP. It will be heavily orchestrated and we'll be making more use of the Moog Synthesizer. We'll be doing a fair bit of experimenting too. It should be an interesting album.

"It may not come out until January of 1972. A fairly big gap is necessary because of all the other albums coming out so soon."

Widely circulating reports that Elton John planned to retire in 1973 were scoffed at. "It got blown up out of proportion. I plan to stop regular touring by 1973. I'll just come out for the occasional Gracie Fields - sort of concert. You know, no one will be sure if it will be my last concert or not.

"I want to go to Japan and Australia soon, and I'd like to get into more recording and producing. I'm really enjoying touring North America now, but in a couple of years who knows? It may get to be a drag." ☐RITCHIE YORKE

LINK WRAY opened up the guitar to distortion... TOWNSHEND listened

Photos: Polydor/Robert Brenner.

Rock'n'roll confrontation, 1959: Link Wray with his hit, "Rawhide," a rough little instrumental that was a million seller for Epic Records in New York to record his follow up, meeting Mitch Miller, who was then THE record producer, famous for getting Tony Bennett to sing Hank Williams' songs and putting French horns behind Guy Mitchell and making all that pre rock money.

Lincoln Wray had produced his own record, just as he did his first million seller (now, of course, golden oldie) "Rumble" for Archie Bleyer's Cadence label.

But Mitch Miller had his ideas about Link Wray. One suggestion was for Link to do "Claire De Lune" with 42 musicians -- a whole symphony orchestra and all those "fog horns" which is Link's mild description of the Mitch Miller French horn musical trademark.

And then he saw a musician reading, actually reading a magazine while playing, Link decided that the studio was not for him and he'd better get back to North Carolina. After all, it had happened before -- people were always trying to mess with him in the studios, trying to impose their ideas on to his simple rock'n'roll.

Simple recording ideas -- another Link Wray hit was "Jack The Ripper" which was put together in a house-cum-studio with some important bits taped in the toilet.

Link didn't feel at home in elegant studios -- "That session with Mitch Miller," he recalls. "Took me near half an hour to find my guitar."

THE COMMUNE – Link Wray, third from left on the back row, with his father, brothers, recording manager and members of his Wrays Shack Three Track recording studio commune.

Link Wray is back recording and has his first album in 12 years out on Polydor, "Link Wray." He recorded it himself in his own studio, "Wray's Shack Three Track," which gives you some idea of Link's ideas about putting music down.

Three tracks, says Link, is sufficient to get your music down. "You get these studios with 16 tracks and 24 tracks and you get drunk with power. You start adding more and more to what you have and in the end it's becoming mechanical music, head music, all planned out.

"The feeling comes first. Feeling is the secret not some jumped up sound. I reckon that the days of the 24 track studios are over and there's going to be a return to simplicity."

"Wray's Shack Three Track" started when Link's father started building a chicken coop and a porch on the house and then a room on to the porch and then another room until it was all connected. So Link's brother Vernon Wray, who is called Ray Vernon moved his three track recorder into one of the room and they were in business. For a while Link didn't have a drum kit installed and says he just had to "stomp real hard" on the floor. "It was no problem because all we wanted was time," says Link.

Link was playing the local bars around the studio in Accockeek, Maryland -- the family moved there from Portsmouth, Virginia and soon intend to transport everything, via flat bed truck to Tuscon, Arizona. His brother Ray was managing the band and recording people like Ronnie Dove in the studio and also doing a little private recording, getting Link together. Soon they had a backlog of around 125 tunes.

Admits Link: "It's different working in the Shack. We just sit down, start the tape, and play what we want. If it's good it's good and if it's bad it's bad. But there's no electronics –just the real nitty gritty. Honest music. When I'd be working in the studios in New York it'd be like working in a cathedral.

Link Wray has his place in rock history.

He reckons that he was the first one to open up the guitar to distortion, geting on to the record scene just after the twanging Duane Eddy. There is a quote going round from Pete Townshend, leader of the Who: "If I had never heard 'Rumble' I never would have picked up guitar.'

The Who would like to return the compliment by picking up Link Wray and working with him on a tour.

Link is all for this because he's had it playing in the bars. "I'm never going to play in a club again, making music for drunk rednecks who only

care about picking someone up." This is one of the reasons for the move out to the desert air of Arizona -- "getting back to the earth and cleaning our heads out."

Link Wray reckons he utilized a home-made wah-wah pedal long before it was invented making it via a rubber hose that went from the speaker to his mouth. They get a fuzz tone --again long before groups like the Yardbirds made it fashionable--he put pincer holes through his poor speakers.

A gravelly sound was obtained by playing really loud and taking the head of his drum and playing the other side.

He also ran into the most peculiar kind of censorship in those days when "Rumble" was banned in several cities as being condusive to all that teenage rioting. It was just the title that offended because "Rumble", like "Jack The Ripper" which also ran into the same kind of trouble, was an instrumental.

Link Wray's Polydor album has him singing however -- something, he says, he wanted to get into back in the 1950's He considers that instrumentals "can't last" which is surprising considering his "Rumble" and "Rawhide" are still prize by students of early rock. □
FRANK SIMPSON

LINK WRAY – had an instrumental banned because of the title – "Rumble."

DETROIT and

"The alternative culture in the Detroit/Ann Arbor community is first and foremost a rock and roll culture," says Dave Marsh, editor of Creem Magazine. "It is around the music that the community has grown, and it is the music which holds it together."

Detroit is a city where the major concern is the automobile industry. Like the mills in Liverpool, England, or the mines in Newcastle in that same country, industry presented itself as the sole career possibility for many young men when they finished school. And just like the Beatles, or Eric Burdon and the Animals who in farway England didn't want to work like their dads did everyday from nine to five all their lives, the youths in the Midwest sought an alternative. With its flash and energy, rock and roll music provided that alternative.

In a way it's not surprising; if you look at what the virtues of rock have been-spontaneity, internal combustion, and a don't give a damn attitude -you can see that the conditions under which the form originally grew to life in the early fifties were much the same as existed in Detroit in around 1966. There was largely a sterile environment, a tremendous amount of kids who weren't being motivated to do anything in particular. "I looked at all those factories," said Dave Marsh, "and I said not me! Never." Other cities have had a collection of cultural currents to distract them and push them in certain directions, Detroit had practically nothing. There was little but the television culture to distract the minds of the inhabitants.

Of course there always was Motown; in Detroit, a perfect example of the assembly line conciousness--turning hit out after hit. But for the majority of white kids, it became the MC5, the Stooges, the Rationals, UP, Amboy Dukes, SRC, Frut, Pride of Women, and Detroit. It was killer rock and roll. High energy music. Right on and ace dude.

Set against the predominant culture, the rock and roll that came out of Detroit was acting as a total reversal. Where Detroit was bland, its music was vibrant and exciting, where Detroit tried to smooth over interior violence, its rock was conciously and defiantly brutal, where in Detroit tried to emphasize middle class virtues and restraint, its rock promoted running wild in the streets, and anything else that had been declared taboo. However, since Detroit was not an intellectually inclined city, Detroiters shied away from using any ideas of technical excellence, or elaborate musical forms. Their music was primitive, based on vibrations rather than actual arrangements of notes. There was no art-rock here, no raga-rock, no jazz-rock.

A major figure in the Detroit/Ann Arbor rock and roll community was John Sinclair (currently serving a ten-year term in prison for possession of marijuana). Sinclair had been on the Detroit scene for many years, sort of a father figure to the counter-culture a father figure to the counter-culture, and although he never actually played in any of the bands himself, he was the first one to pick up on the power that rock and roll represented for the city. Of course the black music from Motown and even Mitch Ryder backed by the Detroit Wheels had

MC5 (above). . .facing page is Grand Funk: (left to right) Don Brewer, Mel Schacher, Mark Farner.

the Politics of Rock

demonstrated that music could be a revolutionary force. But Sinclair took it all a step further with a struggling young band known as the MC5 (Motor City 5), and laid the foundations for what would be a powerful music scene.

Around 1967 and for a few years afterwards, there wasn't anyone in Detroit who wouldn't tell you that the MC5 were the best band in the world. In addition to their killer, high energy music, they would get out on stage all flash, wearing incredible clothing, and *put on a show*. Get out there and knock-em dead was their motto, and almost singlehandedly they resurrected the stage show in a time when it was mostly fashionable for rock musicians to stand on stage looking stoned and not moving much except their fingers on the guitar strings. The MC5 would *move*, they would get out there and do splits, and if they had to they would jump into the audience. *Get down*, and raise some sweat. Smash guitars and amplifiers and anything else in sight. The kids in Detroit loved it and screamed for more. The MC5 talked the words of revolution, but more importantly, they came up with a music that was consistently revolutionary. Music that conveyed all forms of power.

Not only were they moving at a high speed, so was the rest of Detroit. The MC5 weren't the only group to come to prominence during Detroit's golden era. The Stooges (formerly the Psychedelic Stooges) also joined them in 1968 and usually managed to go them one better on stage. Led by squirming demon Iggy Stooge, they created an incredibly theatrical act dominated by the rule that if they couldn't make the audience come to them, they would have to go to the audience. When the Stooges take the stage no one is quite sure of what

will happen. Iggy becomes the audience; leaping into the crowd, rubbing peanut butter all over his body, performing covered only in jeans and silver glitter with frosted white hair, or, like at a recent rock festival, he will dance all over the audience's outstretched hands. "I am the audience," Iggy has said. "I'm convinced that whatever I want is the same thing that the audience wants." The Stooges act has gone further and further out, and so has the music. There is a constant feedback, almost deafening sound, with melodic guitar lines occasionally overlapping, all of it backed by a steady, monotonous drumbeat. Where the MC5 wanted to be the archetypical rock and roll band, the Stooges seemed to reject such a role; they never set themselves up for dancing and jumping around in a happy good time mood; watching the Stooges is like watching some sort of private psychodrama. They picked up on the boredom, the frustration, the mixture of self-hate and pride that was so much a part of being a teenager in the sixties.

There were many other bands to blossom in Detroit around the late 1960's, many of them have since broken up. The Amboy Dukes, led by the fantastic guitar talent of Ted Nugent; the Nationals, one of the first bands to have a hit record; SRC, one of the first groups to come out of Detroit and get a major recording contract, (now re-formed as Blue Scepter.)

And then, strangely enough, the most successful band to come out of Detroit commercially was Grand Funk Railroad. Because Terry Knight consciously did not want the band to be merely a local band, and instead opted for huge national success, he kept them out of Detroit for a long time. They were not a "community" band, and their politics were frowned upon. Earlier, the MC5 had made an attempt to become stars on the national scene, and many feel that it was that desire for the star trip that caused their music to become less righteous.

Alice Cooper lives in the Detroit

Alice Cooper

Howard Legge/Paramount Records

Detroit: (left to right) Steve Hunter, guitar; J. B., sound & emcee; Dirty Ed, crew & congas; Harry Phillips, keyboards; John Badanjek, drums; Mitch Ryder, lead vocals; Mark Manko, guitar; Ron Cook, bass.

Peter Hujar

area, and feels that there is more love of third generation rock and roll music there than anywhere else in the country. The stage show that Alice does is just a visual extension of the high energy music they play. Their act includes bits with a live boa constrictor, an electric chair, and a-gain-feedback! Theater, outrageous and completely alive.

The UP is the band of the White Panther party, closely associated with Sinclair and the current attempts to get him out of jail. They have played many benefits in the Detroit area, and seem very determined to keep their close ties to the community. They also have taken steps towards distributing their own product; their first single "Just Like An Aborigine" was released by them on their own Sundance label. They pressed the copies themselves and were in control of the distribution.

The Stooges: (left to right) Scott Asheton; Jimmy Recca; Ron Asheton; James Alexander; (front) Iggy Stooge. Iggy again, below.

The Frut is one of the newer, more outrageous bands to come out of Detroit. They are truly a bunch of street people, most of whom never played instruments before, and one day went into a small "party" record label and recorded their lp, "Keep On Truckin". It's full of songs like "Take Your Clothes Off I Love You", and "Running Bear and Little White Dove". During some of their concerts they shoot bows and arrows into the audience, as well as Ripple wine....

One of the more interesting bands currently playing in Detroit is Pride of Women, the first funky all-woman band. They have not made issues of women's liberation in relation to their music, just the fact that they are on stage and playing killer rock and roll says it all.

And the music keeps coming out of Detroit. The Flamin Groovies, from San Francisco, like to play best in Detroit. "It's where the energy's at, man," says lead guitarist Cyril Jordan. Mitch Ryder recently formed his new band, Detroit, and they are of course extremely popular in that area.

Today, Detroit is going through changes that would naturally seem to follow shakeups in self-images. In the late 1960's many people forgot in Detroit that what was true for them was not necessarily the same for the rest of the country...sort of Detroit chauvinism. Many hassles occurred, problems with record companies, problems with politics (Sinclair's going to jail had an incredibly demoralizing effect on the entire community), ballrooms closing and then re-opening and then closing again. Detroit has had its share of troubles with rock and roll.

But the music still keeps coming out of there, more alive now than ever. In a time when Time Magazine and the media have decided that "rock is dead" and the new music is "soft", Detroit is still thumbing their noses at all that. The music from the Midwest reassures all of those who love *loud*, noisy rock and roll, outrageous theatrics and the defying of established traditions. "Our music is simple," says Iggy Stooge, "it's so simple that you can't miss it."

☐ Lisa Robinson

THE BAND

"When you've had two records and you still can't pay your bills..." The languid Southern drawl of Levon Helm spelled it out with honesty..."You get to figure something ain't quite right."

Levon, drummer with the Band was explaining the financial thinking behind their "Stage Fright" album. "Stage Fright" was a live, once-off job, cut in about 14 days at the Woodstock Playhouse, a tiny theater in the Band's adopted and celebrated home town.

"Doing it the other way," explained Helm, "costs so much money."

"The other way" was the way of the Bands second album, a lavish production job for which the group rented the former Hollywood home of Sammy Davis Jr. and cut the set beside the swimming pool at as leisurely a pace as they could choose. "We just took all the time we wanted on that one. Nobody was thinking about how much the engineer was going to cost –things like that. We got a bit knocked for 'Stage Fright' -- a few of the critics said we could have done better I'm sure we could but it was as good as we could do it at the time.

"I guess we do pay our bills now. Everyone's got them a house. It doesn't worry me that much, the money, but after you get a couple of records and you came across that guitar you've always wanted and then you find you can't have it....

Levon's face lights up with a smile: "Sure I've got it now. It's a National dobro made around, oh, the early 1900's I guess. It's a beautiful job... metal sound box and all. You play it in a room with an electric guitar and it'll make as strong a sound -- it don't need no amplification. That's the test."

I met up with the Band in London at the start of their last European tour. The Band don't tour much. Levon offered: "We usually play a couple of tours a year. I guess we do maybe 10 to 15 gigs over four or five weekends in a year. You can't do it all the time.. living on vitamin pills and strange foods. You can't stay healthy."

Usually the Band stick around Woodstock, although the legendary Big Pink was substituted for separate houses there some time ago. There's still the togetherness, mind...ten gruelling years together picking up the road dust through the States hadn't blunted their bond of friendship.

There's Garth Hudson, imposing, fascinating, Rick Danko, bland, inscrutable, Richard Manual, black beard, laughing, a little too nervously, Robbie Robertson, the Band's intellectual voice, eager to please, Levon Helm, the lone American among Canadians.

Levon commented: "We get together maybe two or three of us and we just sit around and sing a lot of tunes that we remember. Just for our own amusement really but it keeps our hand in. If you can take a tune -- a country tune maybe -- and play it with a suburban flavor, that's the kind of thing we do. Or take a Motown tune and play it on country instruments, see how a fiddle might work out. I guess it does get through in our music --it makes our harmonies tighter. If it's a nice day though, we'll go across the park and play some football."

The Band records at Bearsville now, a studio that Albert Grossman, their manager, has had built near Woodstock and it's here that they mainly meet...with each other and with Bob Dylan when he's in the neighborhood. They play their songs to each other. He helps us, we help him says Devon Helm, adding: "Instead of sitting around at home and turning on a two track, we can go down to the studio and turn on a 16 track. And instead of having some fool come in and bootleg the music we can have CBS do it for us, nice and legit."

The fourth Band album was recorded at Bearsville. The Band brought a

THE BAND – now down to playing 10 to 15 gigs a year over four or five weekends. . . .a couple of tours a year the rest of the time the Band stick around their homes in the Woodstock area where they have easy access to a 16 track studio. The Band now records in Bearsville at manager Albert Grossman's studio – previous albums had been made at Big Pink and Sammy Davis' former Hollywood home!

Photo by David Gahr

there's still togetherness

couple of tunes to finish it to London and booked some studio time there. Helm enthused over the British studios: "Really professional. A really clean sound."

The Band's life before Bob Dylan picked them off the road makes a sharp contrast to the leisurely pace they can afford to set themselves today. Though Helm is reluctant when it comes to talking about the early days, when Toronto born Robbie Robertson journeyed South in search of the Southern music home of Chuck Berry, Bo Diddley, Robert Johnson and Sonny Boy Williamson. It was here the Band first got going, first as Levon and the Hawks, then more simply as the Hawks and latterly even more simple as the Band. Offers Levon: "You played six nights a week and if you were lucky you got a Sunday night dance as well. I really don't think much about those days--I'm just glad to be in a position where we have people listen to us."

Pushed a bit, Levon tells of how in the clubs and bars they could, and did, turn their hand to just about anything in order to eat. James Brown, Ray Charles, old country tunes, rock tunes, dance tunes...a song for the occasion, always just one jump ahead of "Land of 1000 Dances."

In their own field they held a high degree of competence. "We figured we could play Lee Dorsey better than anyone else, except Lee Dorsey," says Levon.

In this kind of situation they quickly acquired the knack of keeping the customer and themselves, to a certain degree, satisfied. "If someone is propped against a bar half drunk," says Levon cannily, "you only have to play one number that he recognizes.

"The rest you can choose yourself!"

Meeting Bob Dylan, he understates, was a chance to play two nights a week instead of six. But he adds: "It really did seem the big time. Dylan, Robbie Robertson once told me, taught the Band an awful lot. How to meet important people, how to travel in places...and more.

Levon continued in the same vein: "Dylan, I guess, was where I first realized there was a lot more to music than just chords and a tight rhythm section.

"I was pretty awed by it.

I didn't learn how to meet important people and how to be slick in interviews. Main thing was learning there was more to a song and to music. A lot of it rubbed off on the Band and not having to play every night, we got time to think...

"And time to write.

"After Dylan we started playing our own bars, our own gigs but this time" --he smiled--"the bars we were playing were Hollywood Bowl type bars!"

I started talking to Garth Hudson, back from a photo session and touched on the subject of keyboard players. This sparked off a 50 minute monologue in which Hudson rambled through the developments and important figure of...jazz. Fascinating, he stood there, puffing his cigarette and talking through clenched teeth, talking about Art Tatum, Herbie Hancock, Teddy Wilson, Bud Powell. And B.B. King, Freddie King and Albert King as the talk turned to guitarists.

Ben Webster too. Now here was a jazzman close to Hudson's heart. Webster, who plays tenor saxophone and is one of the great jazz figures, now lives in Europe and the Band had a chance to play with him in Germany. Garth Hudson wanted to so much but felt that the audience might not have shared his zeal and feared that the comparable applause for the Band might have hurt Webster's feelings.

☐ NICK LOGAN

CAT STEVENS,

Cat Stevens is back with us, has a new album, some thoughts on leading the happy life, and several succient words about coming a hype away from death.

He is either stoutly defended as one of the five greatest composers of all time or vaguely remembered as an odd name in the English music scene that flashed briefly before our eyes and then vanished. Five years ago straight out of art school, he rose to brilliant stardom with "I Love My Dog," "Matthew and Son," "I'm Gonna Get Me A Gun," "First Cut Is The Deepest."

At seventeen he was a full-fledged pop idol.

People grabbed at him at parties, pumped his hand, and steered him into corners to tell him they loved his work so much. He had rave reviews from every publication in England that could get someone into see him. He was on the cover of a tremendous number of music papers. The photographers snapped away, click-click-click.

And then there was such a social scene, so many parties and celebrities adopting him and places to see.

Managers, musicians, fans and critics built up his ego till it got to the point where he was swell-headed.

When he speaks of his past, today, all his expression coming from his voice, which plays on patterns of speaking that simply don't exist here --he makes you wish you'd been there, to see the outrageousness of the Super-star scene: the flags, the banners, the horns, the blaring ego.

Talking in his dressing room in Buffalo, during a tour with Traffic, he doesn't remind you of the fiery star of the mid-sixties.

A Cancer he has soft and gentle beauty in the features of his face, very much like an angel in a Renaissance painting. the look of original innocence joined with a genuinely shy manner and soft, youthful voice makes him outwardly appear younger than his 22 years.

His expression is darkest when he speaks of those early recording sessions in which the producer's rules and goals conflicted with his own. The multitude of studio musicians were also apparently less than impressed with being a Superstar and consequently gave him all manner of overproduction as well as a hand, the result being you had to wade through so much plastic fluff to get to Cat Stevens.

"We had a twenty piece band," recalls Cat, disgustedly. "Everytime we were in the studio none of them were really interested in what we were doing. Nothing to do with it. They were just getting paid."

What really upset him was the most commercial, the beatiest or the simplest songs were picked by his recording company to be released. His own suggestions were ignored.

At the beginning he thought he could cope with everything. But then events were blurred, blown right out of proportion. The songs were overarranged right into the ground. In a short time he entered into a long series of disastrous flops. The first record which missed was, ironically, "Bad Night." Physical disaster struck in the form of tuberculosis and he was hospitalized in September, 1968 for three months. Then he travelled, made friends (he never had any before) and thought about his past style of life.

"I dropped everything for a time and then suddenly I realized what I wanted to do," he says. "I wanted to do it again only I wanted to do it right. I wanted to do it truthfully. Before it was all messed up. I didn't have my ideals right. I was completely upside down.

"I realized that although I'd spent all that time working and striving, I still knew nobody. I was lonely. I thought 'what's the point of living here if you have to live alone?' I decided then to get myself together as a person. I was an instant public figure but had nothing to myself except what I felt. It's all right to feel something but it's nice to know what you feel."

Almost a year ago, Island Records released "Mona Bone Jakon," Cat's first album in two years. It was a wonder summary-with-introspection and so simple. He played piano, organ and guitar; and was backed up by an additional guitar, a bass, flute and percussion. The mesh was ideal, the lyrics, voice and music caught his mood perfectly. Yet, the superb album generated less than its share of praise among pop critics and journals. One cut, "Lady D'Arbanville," reached #4 on the British chart and was a regional hit in Canada.

The recently-released "Tea for the Tillerman," an extension of the basic idea he investigated in the previous album, is quite possible the best record, the simplest, to appear in the last five years.

Although it deviates little from the track laid down by the earlier album; it is immensely popular in North America (it was big in England before) because of: 1) the tour with Traffic; 2) individual appearances at The Bitter End in New York, and Doug Weston's Troubadour; and the publicity devoted to it by A&M Records (Island's North American distributor).

Its success brings the possibility of Cat again being confronted with the tag superstar and its implications.

"I hope I never get to that point," he says. "I keep an eye on myself and if that happens, I'll realize it. Actually, the only thing to do is to split because it's not for money.

"I think it had a lot to do with myself at the time. I wasn't strong. I was ready for something like that. I see myself so much stronger now."

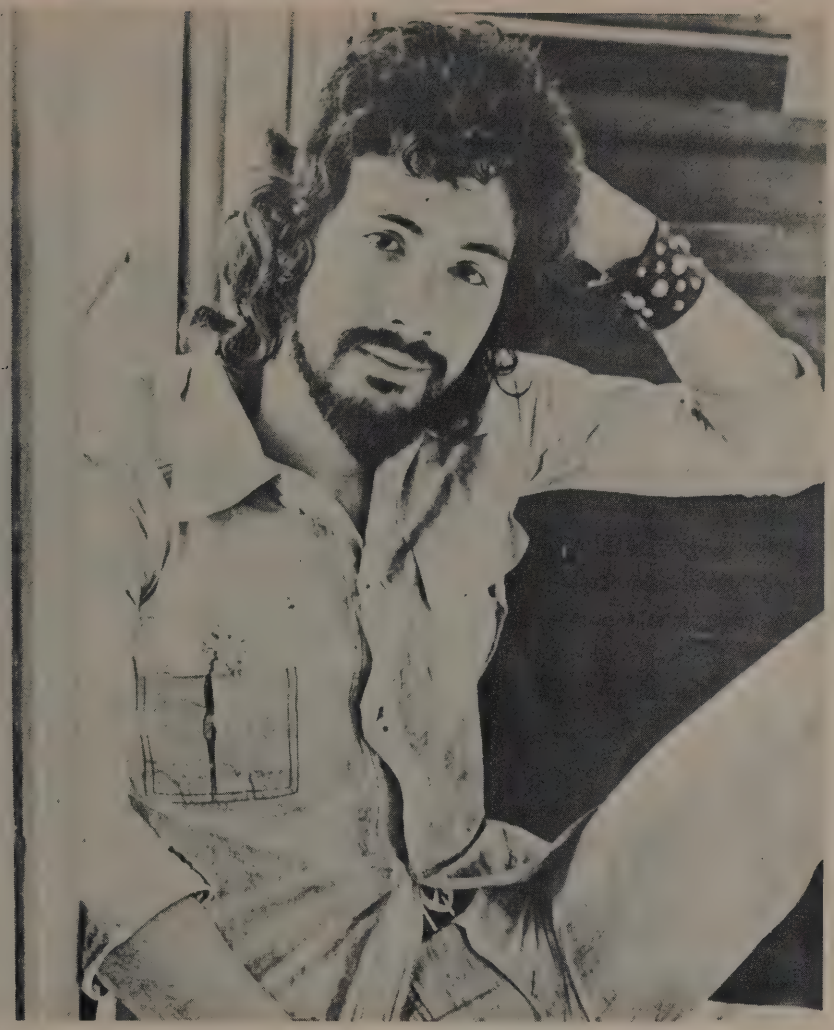
"Things are starting to happen with the records," and I'm going to start getting pressurized again. I think this happened with The Band. Their third album was like that. I'll never get to that point again.

"The two albums were well received in England. It's given me a lot of freedom to do what I want to do. The people there have always been ready to listen to what I'm doing---even if I do, like in the old days, a bad one."

The song "On The Road To Find Out," from the new record, is the most autobiographical of his material. It directly relates to his experience of finding himself and concludes: "Then I found my head one day when I wasn't even trying. . ."

"You can't plan it," he warns, unsmiling. "It just happens and that's the moment. You've got to reach that

SUPERSTAR?



"I hope I never get to that point."

thing. You think about it: its gone completely. So you have to let your instinct guide you. I wasn't even trying stinct guide you. I wasn't even trying. That was the moment I was relaxed and ready to take it."

He has also done a very nice thing for modern-pop music: he has injected into it a sense of duality. He paints his picture-songs with a dab of irony and a dash of awe, and somehow never neglects a delicate blance of pessimism and optimism.

For example "Father and Son" gives two contrasting views of life: a wise, weary father tells his son that it's not time to make a change, to relax, take it easy. The son answers that it's always been the same old story--"From the moment I could talk I was ordered to listen, now there's a way and I know I have to go."

"I realized--I lost my ego," says Stevens. "That was the main thing. That's how I managed to write that song with two people in it. They're both right. You take a lot of songs and maybe its only one person saying it and they're saying one thing. And that's quite definite. But I don't feel that definite about my ego anymore. I've had a very big shock and that's --I feel quite frightened sometimes that I don't have this confidence a lot of people still have because I don't think about that.

"First of all you do things for yourself. That's why you start. You love yourself. It would be useless for me to write songs just for me, if I thought I was just writing it and no one would ever hear it. I wouldn't write it because I've already got it in my head. The fun of it is getting it across, to get people in saying they like it. That's the pay-off!

He described the struggle it was for him to break through the ego to that forgotten naturalness.

Finding that centre, that simple thing, he says, can take a long time. "Once you're there you can go for miles. It's just finding that spot. It can take someone 50 years. With me I was lucky because I had an illness that helped me to get nearer to where I was originally.

"Some people are two different people when they go out and sing and when they write to who they're friends are and who they mix with and what they say to them as well. The greatest thing to me is to bring those two worlds together. If you actually say something to somebody and they understand what you mean and they hear your record and they understand what you mean and they see you and they understand what you mean -- you're one. That's where it all works, when you're home. A lot of people

(continued on page 62)

NOEL REDDING

Jimi Hendrix '

THE GLAMOR Days – Noel Redding, center, with Mitch Mitchell and the late Jimi Hendrix: the Experience

bass player, broke, starts again

JIMI HAD lots of pressures and if he'd put some of them on someone else's shoulders, he might not have got so tensed up and depressed, says Noel.

Noel Redding.

From playing bass in a series of struggling unsuccessful English groups, he went to the Jimi Hendrix Experience. An unfortunate incident led to him quitting. He formed Fat Mattress only to find that turn sour on him. His friend Jimi Hendrix died. He tried to make a go of Fat Mattress again but that didn't work. Now he is being pursued by the tax man.

It might well sound like a sob story but that isn't the way that Noel looks at it.

If anything it has given him more enthusiasm for his next venture: a group called Road.

When Noel and I talked he was in a somewhat somber mood, particularly when discussing his past musical history–understandable when one realized what he had to give up, including the house in the country where we talked!

"The last gig I played with the Experience was in Denver, in August sixty-nine," he recalled.

"That was the highspot of my career because it has just gone down since then. I was in the hotel prior to the gig and someone said Jimi was getting a new bass player–the next day I just went back to England. He wouldn't tell me himself but we were friends. Friends up to the day he died.

"There were no bad feelings.

"Jimi had lots of pressures and he used to get out of it more than I did. Recording sessions were long and tedious – we'd put down a track and he'd want to do it 20 or 25 more times and I didn't dig all that.

"We used to have big arguments in the studio but it never affected our friendship because in the end it would all be okay.

"I wanted to write a lot more and occasionally we wrote things together. Jimi was virtually the leader of the group -- he used to show me riffs and I didn't like being shown riffs but that was just his way of doing things."

Noel paused and lit another cigarette. He went on: "Every group has its disagreements and though Jimi and I argued it never came to much. We'd sit up all night sometimes talking, jamming, writing, whatever. With bottles of Scotch and things flying about and chicks running in and out. If we felt like eating we'd ring room service.

"We never worried about food that much.

"If sometimes he'd put some of the burden on someone else's shoulders instead of leaving it all on his, he might have not got so tensed up and

depressed about things."

Before Jimi's death there had been talk about Noel Redding rejoining the Experience. He had completed an album in America with Roger Chapman, Lee Michaels and a few other people and stayed on there when Jimi began what was to be his last ever tour.

Noel was waiting for the phone to ring and hear the voice that would get him back with Jimi and Mitch Mitchell.

It did ring...

There were quite a few people in Noel's lounge as we talked. When I asked what happened when that phone rang they all went a lot quieter, more solemn.

Noel told me: "I heard at eleven a.m. in New York about Jimi's death. A friend of mine, a chick, phoned me and said 'A friend of yours is dead.' I said, 'Who?' and she said, 'Hendrix.'

"I just went out and got drunk in New York."

That was the final blow for Noel who packed his bags and returned to England to find "my wife dragging bread off me and the tax man waiting. I had to sell both my cars and a lot of personal possessions.

This January, Noel tried Mattress again without success. He played me the last track he ever recorded with them, called "Long Red" which he, and I, think could be a hit single. But in January Fat Mattress had almost had it and the man who was accustomed to living in style with the best hotel, VIP treatment, girls galore and all the fringe benefits that come with being a member of one of the world's top groups, found himself almost broke.

"This February I had $2500 left out of the $110,000 I once had, so I took my mother on a Caribbean cruise," he said without the faintest hint of self sympathy. "With the money owing me from royalties and other things I reckon I'm worth $625,000 but it's difficult getting hold of it.

"I've got absolutely nothing now—things just got worse from the day I left the Experience."

Noel Redding has one thing in his favor—a never say die attitude. He formed Road with former Rare Earth lead guitarist Rod Richards and drummer Les Sampson. They were rehearsing for a while in Noel's studio mainly for the benefit of an American record executive and an Australian promoter and everyone was impressed. With his customary cheerfulness -- the doldrums having passed for the time being -- Noel commented: "This band is going to be really good...."

Noel Redding.

He isn't sorry about what was and is no more. He still summons up enthusiasm for what might have been.

"If we, the original Experience, had done one more tour we would have been even more of a legend than we are now," he stated quite firmly.

"As things are now...well, it can't get any worse. I feel I'm starting from scratch again." ☐ RICHARD GREEN

THE EXPERIENCE – recording sessions were long and tedious with arguments. But they never affected our friendship, admits Noel. "I was about to rejoin the Experience but the phone call was to say that Jimi had died. . ."

NOW NOEL has a new group that he's formed since Fat Mattress sagged. Called Road, it's Noel on bass with guitar and drums....

SANTANA

They don't know how they came to get their distinctive sound.

not into that Personality Trip

{Continued on next page}

SANTANA

SANTANA - Not Into That Personality Trip

Carlos Santana doesn't speak much. A few jokes or mumbled pleasantries --nothing at all to the Press. He isn't aloof, he just prefers his music to act as his own unofficial spokesman. But he is a fine guitarist, one of the few possessed with a highly distinctive style that sets him apart from the ever multiplying plagiarists.

However, when we met up on the shores of Lake Geneva in Switzerland -- Santana were appearing in the Rose Do'or there --both Carlos and the other band members stepped out from behind their anonimity and sat and chatted.

Not one to mince words, Carlos cocked his head to one side and said: "I guess it would be true to say that all our music relates to the sexual thing. Like, eh....making music is just like making love. It's all down to true emotions.

There's no denying that basically Santana's Latinesque music has a deep primitive undercurrent of raw sexuality, yet it is presented with subtle gesture, not the bump and grind routine of the overly camp Rolling Stones, not the exhibitionism of the Doors' Jim Morrison.

"Santana set a trend without realizing it," said Coke the Mexican timbale player who has become the semi-permanent dep. for the ailing Chepito Areas. "Until Santana came along people's ears weren't open to what he was putting down. He's blazed a whole new trail in Latin music....I mean you only have to look around and see all the rock bands who are now using congas and timbales in their line ups. Santana made these instruments popular again."

Making it a point to avoid being trapped in the personality cult Santana have become much respected international pacesetters purely on the strength of their music...full stop. On stage they have no preconceived visual image, which pleases each and every one of them -- they wouldn't want it to be any other way. Santana must be one of those rare phenomena who have achieved so muchmore than they anticipated, yet are still motivated by the prime factor that originally brought them togehter: the sheer joy and personal satisfaction of making good music. But not for one minute will they allow themselves to be cajoled into playing against their will. They enjoyed the gig in Switzerland, in Montreaux actually, so much that a last minute decision was made to hold an extra concert. Little time was left to advertise it but word of mouth drew a large crowd. And then various members of Santana were seen jamming in the small clubs in the area with local musicians.

As Carlos put it: "I tell you this, I'm a whore...If I like you then I'll play with you.

"Gregg Rolie, organist-vocalist elaborated: "We get on so well together. There's a lot of brotherly love in this band. Again it's all down to emotion and feeling. You gotta enjoy it--if you don't enjoy what you're doing, you ain't doing much--right?

Gregg, along with bass player David Brown, was a founder member of Santana. He talked about their origins: "When we started the band up we were playing real hard blues and rock music. The congas had always been there in the band, however, it was to be some time before we evolved this style.

"Funnily enough I don't know how we came to get such a distinctive sound, because like I said, it just kind of happened.

"One of the first tunes we ever rehearsed that featured the congas was 'Chim Chim Cheree' from 'Mary Poppins' which was played in 6/8. We used them some more -- along came 'Jingo' -- suddenly it became more Latin in its concept."

In the forseeable future Santana intend to pursue this direction even further. I asked Carlos how personally involved he was in Latin Music?

"Oh, man, I'm really into it, but I tell you I haven't played with a Latin band."

Carlos talked about the doyens of Latin music Tito Puente and Ray Barretto. "I once saw Tito Puente go up to this band of Soul Brothers who were really into this afro thing. Now can you imagine this...he went up and tapped one of the drummers on the shoulder and said, 'Listen man, you're out of time. Can you dig it? Actually saying something as heavy as that to a Soul Brother.

"It could well be that later this year we'll do a concert with Tito and his band. Now that would be something I would really dig doing."

Though Santana have been in existence for just under four years, Carlos has been involved in music much longer. Born to a poor Mexican family 23 years ago, he first started studying the violin at age four under the guidance of his father who played in a mariachi band.

He recalled: "When I was just into my teens, I played bass guitar in some local Tijuana night clubs and, to help the family, I also played in a Tick Tock, a kind of hamburger joint."

His fourteenth birthday found him in San Francisco the year was 1962 and Carlos was just playing with some friends before he teamed up with Gregg and David to form the genesis of what has become one of the most successful and most respected bands of this generation.

Conga drummer, Mike Carabello was also a charter member, who split, only to return to the fold. Like all members of the band he just happened along.

He said: "I was just hanging around the beach doing nothing before I joined the band. I dig it. . . .because we're not into that whole personality trip. The kids dig us just for our music and that's fine by me.

Santana are a cooking band -- even their wildest moments are performed with taste and precision, yet they are loose enough to avoid becoming mechanical, tending to underplay rather than overstate their individual roles.

Gregg Rolie summer up: "It's not so much what you play, it's what you don't play.

"It's the spaces that count."

☐ ROY CARR

trying to relieve the tensions POCO

HP: As I understand it Poco was your brainchild, how did it all begin?

Richie Furay: Jimmy Messina and I, Jimmy's not with us any more, he left the group awhile back. Jimmy did about a seven month get together with the Springfield and we knew the group was going to break up. Both of us wanted to continue to play music, so having become good friends we decided to put a band together. It just started with the two of us, and then when we were finishing up "Last Time Around," you know the Springfield album, I decided I wanted to put steel guitar on "Kind Woman" and so I asked a friend of mine if he still played steel guitar, he said no, but he knew of a steel guitar player and he asked Rusty to do the date. After he played on the session we asked him if he would like to start the group with us, and he said yeah, so that was the basic get together of Poco. We looked around for about a month for a drummer who finally decided to try the drummer that he (Rusty) had been playing with in Denver, who turned out to be George, and he worked out okay. Then we went through a shift of bass players and finally ended up with Tim.

HP: I'd like to regress and ask you why the Buffalo Springfield, whose three albums have become classics, and, who some people think were better than Crosby, Stills, Nash and Young, or Poco, had to break up before they reached their peak.

Richie: . . .Well, I want to disagree with part of that. I don't know, everybody says that the Springfield was to far ahead of its time, but we were right in the middle of it, and the music that we were playing was exactly what we were feeling, whether we were too far ahead of ourselves or what, I don't know how to accept that because all I know is that the music we were creating was exactly what we were feeling I don't know why it took such a turn when we broke up, because we released nine singles, three albums. I really don't know why. There were a lot of internal hassles within the group. During those two years there were nine people altogether, we had started off with five, then there were four in and out. I really can't tell you.

HP: Because you lived through and experienced those changes, do you think that you are a better writer now?

Richie: . . .Very definately, I'm much more secure with myself. It was two of the best years of my life and I learned a lot. Stephen and Niel were probably more advanced song writers and performers and artists, what have you. I think they're great. I learned a whole lot from those two years, and wouldn't trade it for anything.

HP: What are Poco trying to "say", as a collective entity?

Richie: It sounds really simple, but all we're trying to say, or do, as a collective entity, is make as many people happy as we can with our music. When we leave a concert and see people leaving with smiles on their faces and humming the songs, it really makes us feel good. The neatest thing that a performer can be rewarded with, I think, is the smile that the person walks away with when he leaves the concert.

What you were saying before, about people saying that the Springfield were better than C. S. N. & Y. or Poco. Well I think that C.S.N. & Y.'s first album is one of the best records I ever heard. I hate to compare, and it's a drag that you have to, because when one things finished you move on to something else. I felt the same thing that happened to the Springfield was happening to Poco. The Springfield were only together for two years, and we've managed to like go along for three years and are finally settling down as musicians.

That, as well as people, we are coming together. We've had Paul Cotton with us for the last six months. With Poco I've felt that I've relived the past, in that the Springfield was never really accepted, and in the beginning a lot of people were turned off to Poco, because we were labled "Country Rock". I really think if we had been called a rock 'n' roll band a lot more people would of accepted Poco right away. It didn't happen that way. I think the musicians in Poco are every bit the musicians that were in Springfield.

HP: I agree with you, what I was trying to say, is that people feel that those three Springfield albums are classics, and will remain as such, because they were ahead of their time.

Richie: Oh, I know you weren't trying to put us down, and the albums are classics, I guess. But what does ahead of its time mean? I have yet to be able to figure that out. If If anything I think Poco was ahead of its time, because Poco have had to go around the country two or three times to have people get on to what we're doing. We had to go right out to the people and do our own promotion. We could have broken up two years ago too. I don't know how the aura happened around the Springfield I think the music was great, or I wouldn't of been a part of it and feel as good about it as I do now. But I don't know what ahead of it's time means, because it was happening right then.

GEORGE GRANTHAM

See we tread someplace that no one else had been too, in the beginning. Introducing a steel guitar to rock'n' roll music. Therefore I guess we're just catching up to ourselves. We're just so determined, and believe so much in the music we are making that we're going to stick around to see it through, something that the Springfield didn't do, because we wanted something right then that we couldn't have.

HP: Getting back to what you were saying before, that Poco's aim as a band is just to entertain people. I'm personally glad to hear that because so few bands are into that.

Richie: We just want to make people happy, because there are so many things that are so wicked right now. First off, to be a musician and to perform, is to entertain, and to entertain is to make people happy. Thats what we're doing. To reach into somebody's life and give them a moment maybe, of . . .everybody has their own little problems, to be a relief in that for just a while is really sort of a good feeling.

HP: Do you think that a band can successfully combine entertainment and social comment?

Richie: Sure.

HP: Do you do that as a band?

Richie: We haven't reached into anything politically as a band. We all have our political feelings but we haven't reached into that. Simply because we are trying to maybe relieve the tensions of that kind of thing. Everyone of our tunes are personal feelings. Everyone that I've written is definately about me. Sometimes when I'm writing the songs I don't know exactly what it is I'm writing about and then a year later I'm living it. I don't know what kind of statement we're making right now other than that musically it's a happy

RICHIE FURAY

statement. Lyrically not so much lyrically it goes a little beyond that. I don't know exactly how to answer that question.

HP: I think that your best songs have been ballads, is it because you're a romantic?

Richie; . . .I don't know. . .I love. I'm very definately more into that feeling, than how to stop the war. Because I don't know how to stop the war, just yet. I think there should be a solution, if you're going to unite a song like that you should offer a solution. Not just throw more oil on the fire. That's one reason why I haven't written a political song. As a kid I was never that politically involved, and maybe that's got a lot to do with it. I've got a lot to learn about that, I'm just now becoming more aware of that. I wish I weren't, I wish I had a solution and maybe something politically to say, but I don't.

HP: When I first saw Poco, about two and a half years ago, I, along with most other people, were geared for the band to become a stone, cold, no two ways about it, smash. But it didn't happen.

Richie: Right it didn't happen. I attribute that to lack of creative management.

HP: . . .But it does seem to come together during the last six months. Why now, not then?

Richie: That has a lot to do with the fact that we have been touring around the country and reaching an enormous amount of people. Also, we've released three records and each one has done a little better than the one before. Also we've only had managers since September, which has been a help. We tried to do it on our own, after having had a manager in the beginning who didn't work out. It was really hard for us because none of us are really business minded. We are performers and artists more so

RUSTY YOUNG

than we are businessmen. So we had to get managers, I don't know if that had anything to do with it or not.

HP: Do you think the best of Poco has been brought out on record?

Richie: No definitely not, although the record that we finished in Memphis I think comes awful close to it, I mean awful close to the best right now. I still don't feel that we, Poco have done our our best yet. If we had I think it would be time to start looking for something else. You have to top what you did the time before. I think we have this time and we're already looking forward to the next album we're going to cut, and this one hasn't even been released yet.

HP: Did you use a producer on this new LP?

Richie:. . .We used Steve Cropper. But it's not a Memphis blues album. It's very definately Poco. Steve left most of it up to us, he just got it down on tape for us.

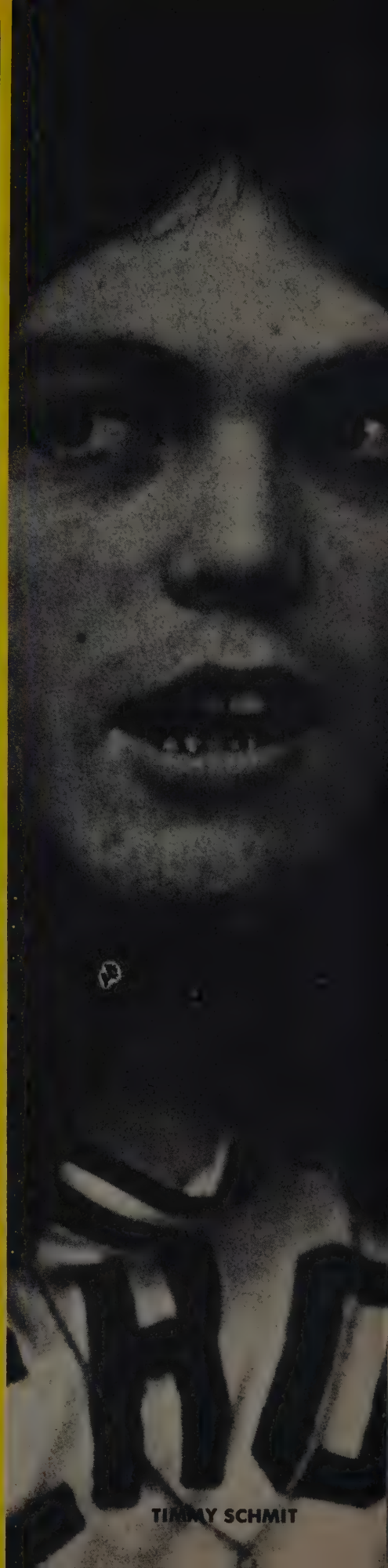
HP: . . .Do you think artists can successfully produce themselves, or do you think the objective mind of a producer is necessary?

Richie: I like that, I like to have someone who is just a little aside from the group. Therefore with an objective viewpoint. We produced our first three records ourselves and I like it better when there's someone outside.

If you trust them, you have to trust them or you're going to end up fighting. But there definately has to be a certain amount of trust. I like to do it that way. We're too close to our music.

HP: Finally, what are the immediate plans for the group?

Richie: Right now we're just going to take it easy, we have about fifteen or so dates scattered throughout the summer. We are all physically exhausted, we've literally been on the road for a year. We're going to rest and start preparing for the next album and also for the fall tour. We want to get into a completely different kind of show than what we've been doing. I think the group has become much more secure within themselves and therefore more secure in their music. I think when the fall tour starts it will really show up.□LYNN RANDALL



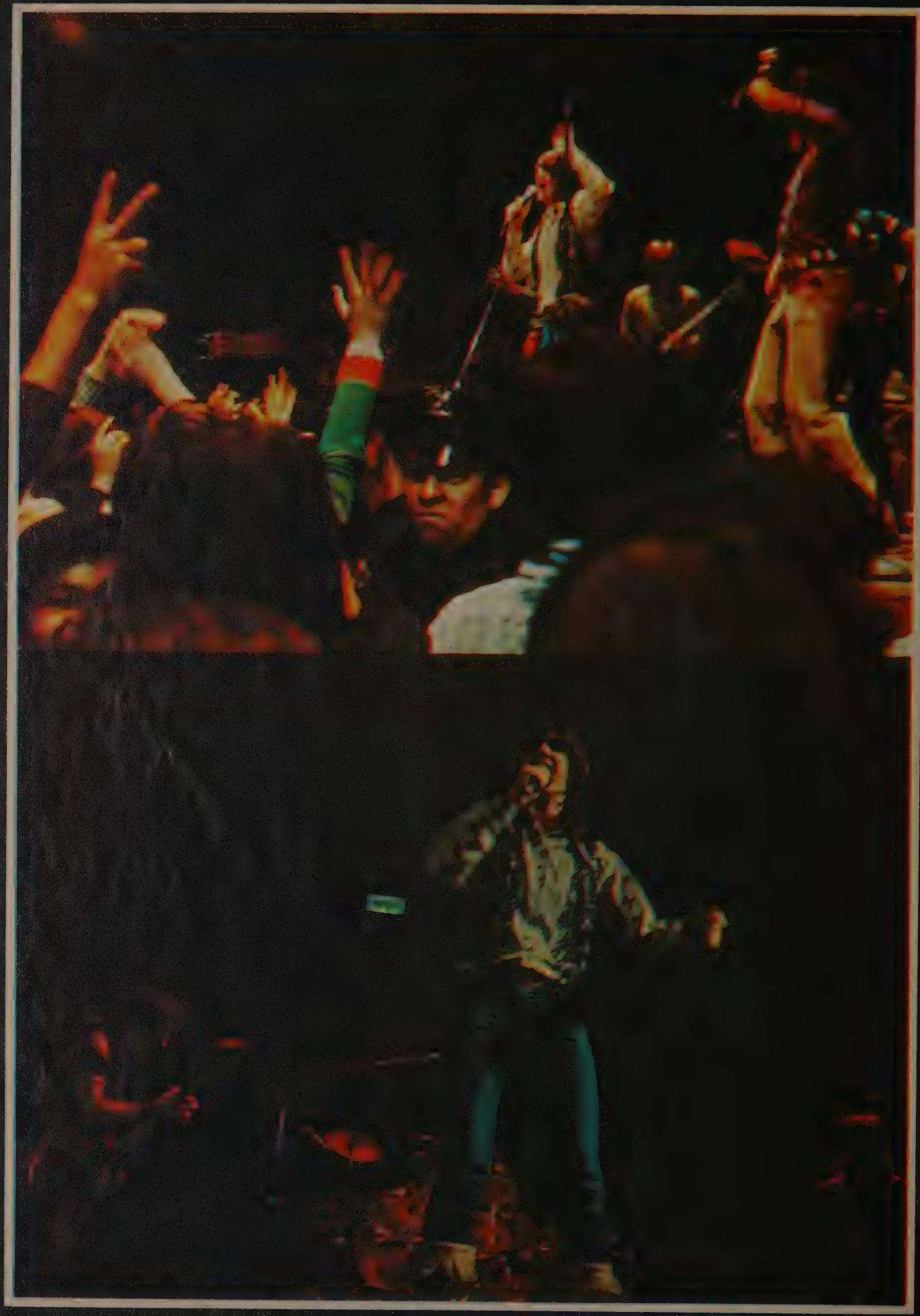
TIMMY SCHMIT

3 DOG NIGHT in action

"Joy To The World" by Three Dog Night sold over three and a half million copies making it the biggest ever single seller for the group and incidentally for their label, Dunhill Records.

It's more evidence about the ability of Danny Hutton, Cory Well, and Chuck Negron, the nucleus of Three Dog, to pick out likely hit material.

"Joy To The World" being touted as a Jesus rock song, was written by Hoyt Axton, who is probably best known for writing "Greenback Dollar" an old folk standard before this, and the fine anti drug song, "The Pusher." He himself recorded it but didn't think about putting it out as a single before this.



3 DOG NIGHT in action

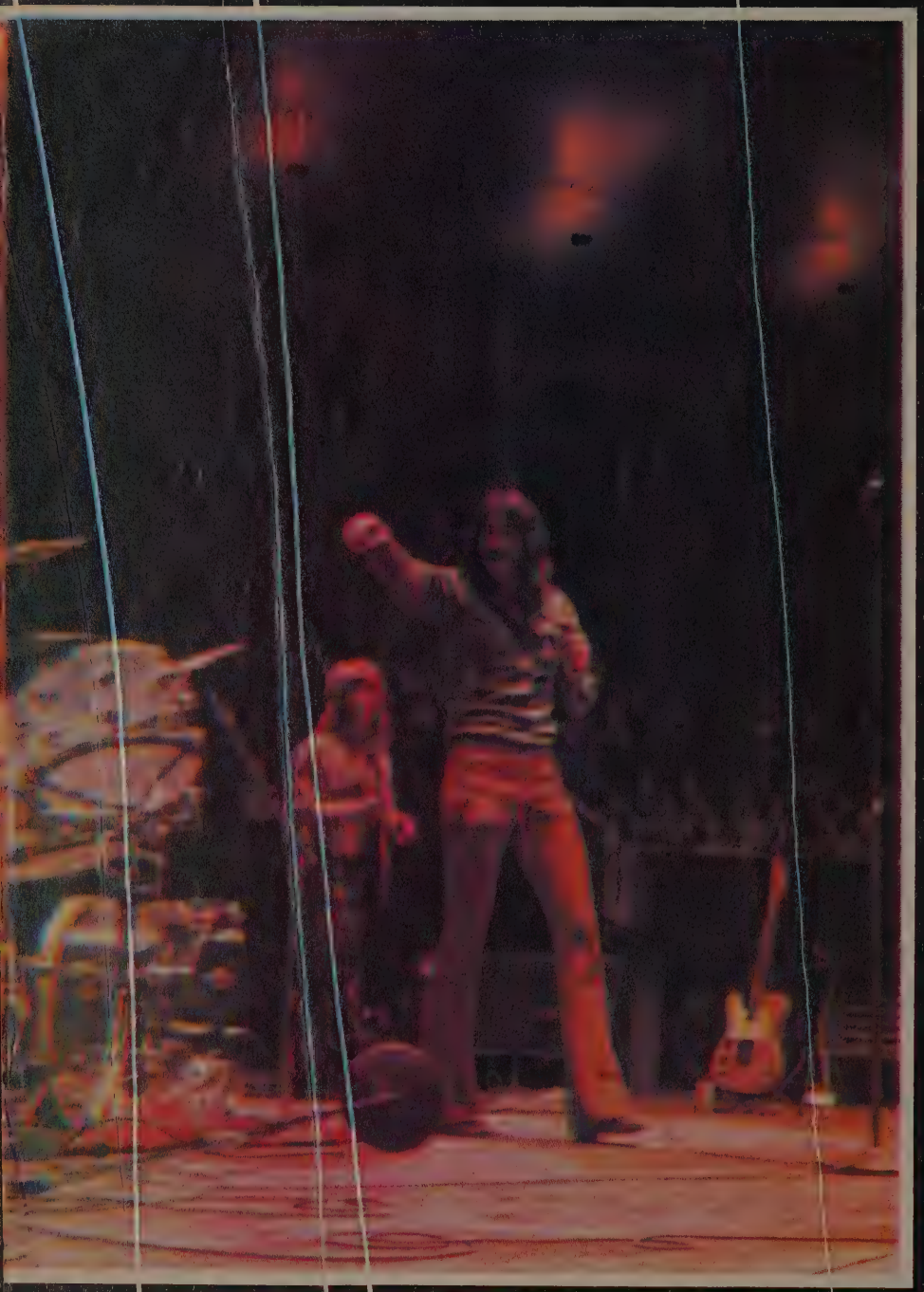
"Joy To The World" is further evidence of the growing, growing audience for Three Dog Night who are now able to fill the biggest auditoriums in the country.

They are currently engaged in a tour that will end up at the Cotton Bowl in Dallas, one of the biggest arenas in the U.S.

But they also remembered the beginning and did a benefit at the Whiskey A Go Go in Los Angeles for owner Elmer Valentine. When the word got out the lines stretched around the block as Three Dog Night fans clammered to get into the small club.

"Joy To The World" is the latest in a line of tasteful material used by Three Dog Night that started with "One" by Nilsson.

3 DOG NIGHT in action



The group have tapped Randy Newman for "Mama Told Me Not To Come", "Easy To Be Hard" from the writers of "Hair" Gerry Ragni, Galt McDermott and James Rado and Laura Nyro's "Eli's Coming."

According to Danny Hutton, they pick songs by committee at a kind of board meeting where if two group members vote against a song, then out it goes. Actually the Randy Newman gold record, "Mama Told Me" was around for a long time but kept getting voted out by Chuck Negron and Danny.

The photographs show Three Dog Night in action at Madison Square Garden Danny Hutton once said: "We work hard and come off exhausted but that's the way we work and the way the audience digs us. We don't have any set routines or anything restrictive.

"We do whatever we feel like."

It shows in these scenes...□

Photographs by ED CARAEFF, KLN.

Would You Believe... Led Zeppelin's

John Paul Jones with HERMAN'S HERMITS

Peter Noone, the Herman of Herman's Hermits and the teenybop rage of 1964, was termed by Lillian Roxon in her "Encyclopedia of Rock" – "The Mr. Clean of Rock and the only pop star that Ed Sullivan could cope with painlessly."

Which is part of the trouble for Mr. Noone in 1971, particularly where America is concerned.

As he said before visiting the U.S.: "I'm coming here as a new artist. I'm not going to mention Herman's Hermits because Herman's Hermit's over here is like Pat Boone."

Actually the Hermits have split from Peter Noone.

Peter recalled: "Herman's Hermits

haven't been in America for two years and after the last tour it was the end of the Herman's Hermits in America as far as I was concerned. The Hermits have been looking for a singer to join them and give them a new lease of life. They need fresh ideas."

Part of the injection of new blood into the group almost happened four years ago, when Peter Noone decided to ask an organ player who joined them for a quick German tour to stay on as permanent member.

Peter told me: "But he thought he didn't fit in and went his own way."

Several months later the organ player re-emerged in a slightly larger group by which time he'd switched to bass guitar and was universally known as John Paul Jones.

Peter commented: "It was just the idea that if we got him in there it would have given the group a boost, someone with fresh ideas. I couldn't convince him that Herman's Hermits was the group for him."

At the time we talked Peter had just recorded a single, the first one without the Hermits, called "Oh You Pretty Thing." For him it was a change of style and was written for him by David Bowie who had an underground hit with "Space Oddity."

Said Peter: "It's the best one I've made on my own! It's the first one I've made on my own. My producer Mickie Most, who has been with me since the beginning, found the song for me, he played it to me and we recorded it in a week. I don't think it's complicated – just a bit different. David Bowie played piano on the record. I think he wrote it just for me – I think he's the best songwriter since Paul McCartney.

"It's a completely different thing, Peter Noone from the Hermits. We couldn't make albums – only 'Best Ofs. . . "Now Mickie wants to spend a few quid (English pounds) on an album with different ideas of promotion. I feel like a new artist now, which is great.

"Actually Herman's Hermits and me still work together occasionally, just now and then. And the only reason for this is that we all work well together. After eight years you can't find four guys just to step in. I enjoy the 'live' bits with the group and they all know exactly what I'm going to do, what time I got up, everything – we lived and ate together for six of the eight years."

All Peter's records have been quite simple things with no big social, political or whatever undercurrents. I asked him if he had ever considered doing anything with an undercurrent.

"The most important thing for me is that the record is a hit," he replied frankly. "Some people say 'I hated all my records' but I like all mine.

"I can see why a few million people bought 'Mrs. Brown You've Got A Lovely Daughter'. If I was a record punter (gambler) I would have bought it. The only one of mine that didn't make it was 'Museum' . It just appealed to me at that time. Mickie was also recording Donovan when he was into all that electric banana bit and he had 'Museum' and "Mellow Yellow.'

"I waited around to record whichever Don left alone.

"I always tried to add different instruments to the line up of Herman's Hermits but the group worked so infrequently and the musicians I liked didn't want to join because of the image.

"Everyone thought we were like Billy Graham (the Reverend not the Fillmore boss) and his mob, that we only had to look at the label of a beer bottle and we would have freaked out.

"I'd like Herman's Hermits to do a festival, following a really loud group and do the 1964 Herman's Hermits bit, just to see how it went. Just give it to them." □RICHARD GREEN.

CREAM

THE CREAM listening to playbacks in what we all thought were happier days. Left is Jack Bruce, middle: Eric Clapton, right: Ginger Baker.

CREAM postscript

Everybody has their own pet theories about why Cream, the first really Supergroup, broke back in 1968. The strain of touring. Eric Clapton the superstar and the pressure exerted over what was expected. Ego trips. Money. . . And so on.

But recently Ginger Baker said that he was dissatisfied with what was going on with Cream THREE MONTHS after the group was formed.

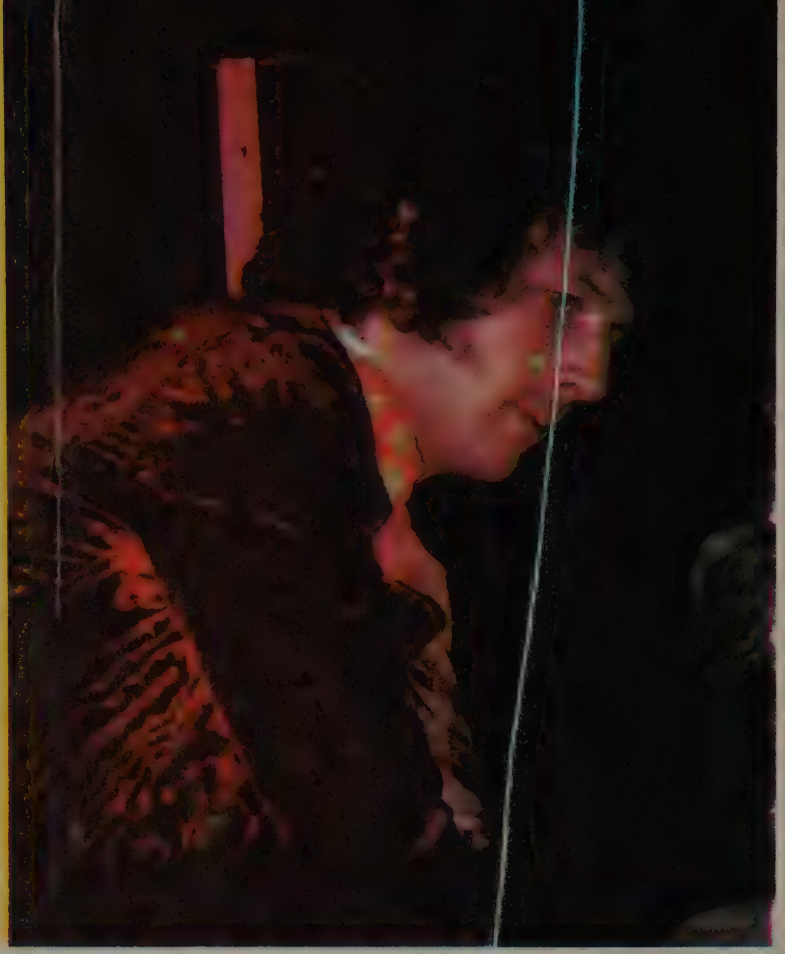
postscript

***GINGER BAKER:** starting salary, $50 per week.*

As far as Ginger was concerned, he told everybody, he wouldn't work with Eric and Jack again.

Looks like a final statement from Ginger Baker, now heavily disillusioned over the break up of his own group, Air Force after only a few months of actual operation.

The color photographs were taken early in 1968. Cream at this time had only a few more months of life as a working unit. But according to Ginger, the rot had already set in...



The trio took time out to lay down some tracks at a New York recording studio. These shots were taken there three short years ago. But, the rot had already began to set in.

And he said that he had to drink himself into a state where he would go onstage with Eric and Jack Bruce some nights.

He reckons he got no royalties from songs that he'd helped with and that when the group was originally formed he was supposed to be the leader but the other two members decided it should be a cooperative unit. He said he asked Eric to join and Eric suggested Jack as the third member. Ginger agreed despite the fact that Ginger had fired him from the Graham Bond band six months earlier. Cream's starting salary, incidentally, was $50 a week.

ARRIVALS

STEEL RIVER. They first started out as Toronto Shotgun (from Canada naturally) but decided their music called for the group to have a new name, so Steel River it was. The group is into hard rock and blues and is four instrumentalists and a singer. Bob Cockell first played bass with Tony Dunning, guitar which was the initial start of the group. John Dudgeon, vocals, joined followed by Bob Forrester on organ. This was five years ago when Forrester split for a year to rejoin and bring with him Ray Angrove on drums.

Steel River have done a lot of touring usually on the bottom of the bill with top name groups like Three Dog Night ("I dig working with them although it's a young audience that sometimes squirms when we go on just before Three Dog," says Forrester. "And we had a bad scene in Buffalo when they were downright hostile and booed. Can't they understand our position?) The James Gang ("Young appreciative musicians and close to the music we want to get into. They seem to get an older more open minded audience too," comments Bob) and Steppenwolf ("A downer," says Bob. "Pretty cold and impersonal. They don't even come to hear you play.")

Bob reckons that, major tours aside, the group has done about "10,000 one night stands – you know, department stores in the record department, shopping centers, parking lots and the small clubs. It's a hard grind but we'd rather go on parking lots forever than play junk just for the commercial appeal of it."

Steel River's "Ten Pound Note" single on Evolution first brought the group to attention in America, followed by "Southbound Train." Their album is "A Better Road."

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JOHN BALDRY. Baldry came to America with his electric blues band this year, playing small clubs and doing a lot of promotion on his Warner Bros. album. One night the circuits blew at the Gaslight in New York and John went on with another guitarist and played an acoustic set. So well was it received that John is now considering coming back and doing an acoustic tour.

It must have surprised him: in 1956 and 1957 back home in England he was always employed as acoustic back up musician for blues piano players like Memphis Slim, Roosevelt Sykes and Champion Jack Dupree."

Yes, 1956. John Baldry has been into the blues that long (he's also been into other things -- more of that later).

John recalls that it was Muddy Waters and Big Bill Broonzy that first captured his attention in 1953 and from there he worked the emerging folk and blues and later traditional jazz (New Orleans style) in Britain. He was a member of the Cyril Davis group which was Britain's first rhythm and blues (Chicago style) to work in Britain.

Part of the time he worked with a tradition jazz band that played in Liverpool. "This was the height of the jazz boom in Britain and we were the stars. In the interval they used to put groups like the Beatles on to give us time to drink," he said. "Then I got into a group called Blues Incorporated which must have been, in 1961, the first ever white electric blues group. Mick Jagger sang back up vocals and Charlie Watts was also involved in this one, along with Cyril Davis, who really started the r&b thing in Britain.

"Cyril died though and I reformed the band, calling it the Hoochie Coochie Men, after the Muddy Waters record. Rod Stewart at 19 was the youngest guy there and the oldest was 48! From this band we formed Steam Packet which I led with Brian Auger on organ, Julie Driscoll singing, Mickey Waller on drums -- he toured with me in America this last time -- and Rod Stewart. Such were the times that Rod was always billed as Rod The Mod Stewart.

"We played like this for two years until the break up occurred. It was over money and I got fed up so I split and formed Bluesology. We were still working all the thousands of blues clubs in Britain at that time. On piano I had Reggie Dwight who is now perhaps better known as Elton John. The John he he borrowed from me and the Elton comes from Elton Dean who played saxophone with Bluesology."

Well, then the switch occurred. Known for years as Long John Baldry the Blues Buff (he's six foot seven) he suddenly had himself convinced that he could become the superpop-star and do....CABARET. So he did: he sang tunes from "Oliver" and had a couple of pop hits, "Heartaches" and "Mexico," the last one cashing in on Britain's soccer fever (the World Cup matches were being held at the time in Mexico. See?)

Says John: "This bored the pants off me after a year of singing the same old songs for people busy eating and rattling knives and forks. I had it up to here..."

And up to here is a long way up for Baldry but he finally saw the light and switched back to the kind of material you hear on his new album. "It's more or less back to the kind of stuff I was doing in 1964 and 1965 brought up to date for 1971," he says.

As has been stated before at great length, two of his old employees helped out on the album -- Rod Stewart produced one side and Elton John did the other.

The difference? "Rod's session was a rave up and is much more improvisional than Reggie's. Reg likes to plan things out a lot more, arrange it," comments John.

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HOLY MOSES "Our history is something like a guide to scufflin' around in America. When we first got together, most of the boys were living in tents in Woodstock. Sleeping out summer AND winter. Then they moved into a house I had rented until the landlords kicked us out. We lived on the streets again, got another house, got kicked out. It was like a revolving door."

The speaker is Billy Batson of Holy Moses, who record for RCA, and who term themselves, "The greatest rock and roll band in the history of American music."

Well, they're okay. A good hard, tight rock band.

During all this time at Woodstock the group played in every club and cafe in the area. They were a very loud band.

The group: Batson is from Whittier, California, the birthplace of Richard M. Nixon, and he (Batson) plays organ, piano, sings and writes; Teddy Spelos, lead guitar, vocals is from Virginia, Chris Parker, drums for Carmel, New York, Marty David, bass,

tenor saxophone, vocals is from New York City and David Vittek, rhythm guitar and vocals is from Baltimore, Maryland.

New York City is where they formed, playing the Village clubs before splitting for Woodstock.

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CHASE. Stan Kenton, Maynard Ferguson, Woody Herman, Bill Evans, Clark Terry, Benny Golson, Bobby Darin, Zoot Sims, Howard McGhee, Howard Roberts.

Apart from Darin, all heavy jazz names and hardly likely to raise the pulse beat of your basic average rock fan. Except that times are changing and ears are more open. The names above all employed the nine different members of Chase, a group employing four trumpets, led by trumpet player Bill Chase who record for Epic.

Without being termed a rock-jazz group, Chase wants to embrace the rock and jazz fields and feels the time is right and ripe. According to Bill Chase, who formed the group after getting tired of working as musical director in Las Vegas, the jazz and the rock will be there, separate but equal and none of it phony.

"It must bug rock musicians, who try to get into jazz yet can't swing, to hear jazz musicians getting into rock. A lot of rock musicians impress me until they step over the line and tried to play jazz. Then they got lost. Chase is really a challenge. We have to be purists in both idioms to cross over."

Originally Chase was conceived as a six piece group with just three trumpets but Bill added an organ for additional voicing and then a fourth trumpet.

●

SHAWN PHILLIPS. "I think my music contains elements of every kind of fundamental music that exists in western music," says Shawn. "There are Eastern influences as well. I've been playing sitar for 12 years but although I do use the three basic movements of classical Indian music when I play, I don't attempt to follow the techniques Indian classical players use, because I am not an Indian and I have never been to India. I just play what happens."

Shawn likes talking about the theories behind the music and the effect of the sound when pushed to the limits of human hearing either very low or very high.

Shawn was born in Texas. His father was a writer and Shawn travelled. At 16 he joined the navy, left and drove an ambulance. In Fort Worth he played guitar backing blues artists like Jimmy Reed when they played there and moved to California to get into the folk scene there (Barry McGuire and Tim Hardin are a couple he played with.

In New York he hung around with John Sebastian and Jim McGuinn, singing at the clubs for ten dollars a night. "It was an unbelievable time," he recalls. "The best thing was when I did the opening night at the Cafe A Go Go with Lenny Bruce. Then I got an agent and all that scene. I must have played every Class A club in the U.S. In England I did a couple of albums of contemporary folk music and wrote the music for a film, 'Run With the Wind. I played the part of a folksinger which wasn't too taxing."

That was about five years ago. Then, in Mexico, he met Donovan, about the time "Sunshine Superman" was being conceived and worked with him.

He recorded three albums covering the "whole spectrum" of music from songs to a semi classical piece. The project involved members of the London Philharmonic orchestra, Steve Winwood, Paul Buckmaster, Jim Capaldi, Popi Palmer, Wynder K. Frog, Remi Kebaka and Bruce Rowland. Then A&M decided not to release the set--"releasing all three albums was unrealistic someone said"--so they took all the songs out of the complete work, called it "Contribution" and released it.

His second album, "Second Contribution" has also been released--this time recorded specifically for the album.

□

John Baldry

Holy Moses

Chase

Shawn Phillips

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WORDS TO YOUR FAVORITE HITS

•WHATCHA' SEE IS WHATCHA GET

(As recorded by the Dramatics)
TONY HESTER

Some people are made of plastic and you know some people are made of wood
Some people have hearts of stone
Some people are up to no good
But baby I'm for real, I'm as real, as real can get
If what you're looking for is real loving
Then what you see is what you get.

What you see is what you get
What you see is what you get
I said what you see is what you get now baby
And the real thing is the best thing yet
You know some people are made of lies to bring you down
And shame your name
But baby I have good intentions cause breaking hearts just ain't my game
All I want to do is love you and sugar I won't pin you with regret
If what you're looking for is real loving
Then what you see is what you get.

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•SLIP, TRIP AND FELL IN LOVE

(As recorded by Clarence Carter)

GEORGE JACKSON
JAMES DOTSON

I knew from the very beginning
What you had in mind
But I said to myself baby
You're gonna just waste your time
But somehow during the night baby
Things started to get out of hand
And I found myself falling in love again
I slipped, tripped and fell in love, fell in love with you baby
Slipped, tripped and fell in love
Fell in love with you baby.

Getting stuck on you baby
Was the last thing I had in mind
But now you got me wanting you baby
Wanting your love all the time
When you touch me baby
I just lose control and I find myself wanting more of you down in my soul.
(Repeat chorus).

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•MOTHER FREEDOM

(As recorded by Bread)
DAVID GATES

Freedom keep walkin'
Keep on your toes and don't stop talkin' 'bout freedom
Get goin' lots to be learned and lots to be knowin' 'bout people
Gotta reach 'em sit 'em right down then you gotta teach 'em 'bout freedom
Gotta win it gotta pull yourself smack dab in it.

Hey tomorrow hey don't go away
Cause a-freedom just might come your way
Freedom keep tryin' people stay alive and people keep dyin' for freedom
So don't lose it
You gotta understand you just can't abuse it
Freedom get movin' never gonna stop till everybody's groovin' on love for one another
Callin' some "friend" and callin' some "brother"
Hey tomorrow you're not so far away
Mother freedom we'll know you well some day.

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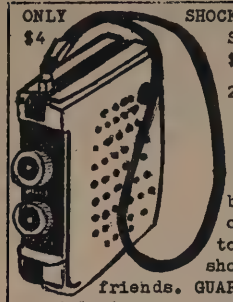

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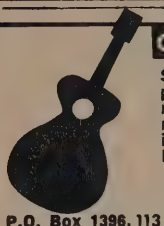

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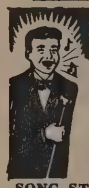

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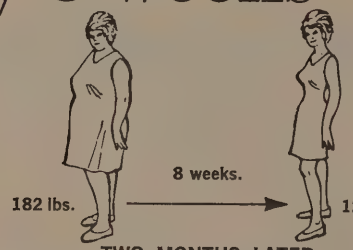

HOW IT ALL HAPPENED

After having tried all the commonly known diets—such as calorie counting, starvation diets, dangerous pill diets, high protein diets, etc. I became disgusted with myself because the most I could do was lose a few pounds. It seemed as if I would be starving myself forever in order to lose the amount of weight I wanted to—and, quite frankly, I felt it wasn't worth the headaches, sleepless nights and uncomfortable feeling I always had.

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PARADE OF SONG HITS

•I'VE GOT A DREAM

(As recorded by Ocean)
ROGER COOK
ROGER GREENAWAY

Shake my head in small wonder
At the world and it's blunders
When all the rockets go upwards
And the pockets go downwards
And people racing to the planets
To leave their cities and their hamlets
I wonder what they're gonna plan next
Well, it's a crazy old race with a turn about face the people
I gotta dream and it's a beautiful dream
That I'm wanting to give to the people that live in the way that I live like being good to each other
Like everybody is your brother
Like you got the same mother and the world's your home.
I got a family livin' that by grace I've been given
And I got me good earnings did the best with my learnings
And all I want is a good life
For my children and my wife
I see no reason for your knife because we're really the same and everybody's to blame but people I gotta dream
And it's a beautiful dream that I'm wanting to give
To the people that live in the way that I live like being
Good to each other like everybody is your brother
Like you got the same mother and the world's your home
'Cos down the average sidewalk it's full of people and we talk and the world is a broadwalk
You know it's really the same
People lookin' for their freedom from the west to the east zone
Unaware that they can get it if they really should try
Makes a man want to cry because I'd give you my last bite and if I had to my last night but my blood I won't shed it
It wouldn't go me no credit for what use is my token if my body gets broken
And then the message ain't spoken and we'd have done it all wrong
And so I'm singing that song but people I got a dream
Yes it's really your home but people I gotta dream.

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PARADE OF SONG HITS

•SPANISH HARLEM

(As recorded by Aretha Franklin)
JERRY LEIBER
PHIL SPECTOR
There is a rose in Spanish Harlem
A rare rose up in Spanish Harlem
It is a special one
It's never seen the sun
It only comes up when the moon is on the run
And all the stars are gleaming
It's growing in the street
Right up thru the concrete
But soft and sweet in the pale moon.

With eyes as black as coal
That look down in my soul
And starts a fire there
And then I lose control
I have to beg your pardon
I'm going to pick that rose
And watch her as she grows in my garden.

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•LIAR

(As recorded by 3 Dog Night)
RUSS BALLARD
I won't ever leave while you want me to stay
Nothing you could do that would turn me away
Hanging on every word, believing the things I heard being a fool
You've taken my life, so take my soul
That's what you said and I believed it all
I want to be with you as long as you want me to
I won't move away
Ain't that what you said?
Ain't that what you said?
Ain't that what you said?
Liar, liar, liar.

May I see no night
May I see no day
If I ever leave while you want me to stay
You can believe in me
I won't be leaving I won't let you go
Ain't that what you said?
Ain't that what you said?
Ain't that what you said?
Liar, liar, liar.

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•NEVER ENDING SONG OF LOVE

(As recorded by Delaney & Bonnie)
DELANEY BRAMLETT
I've got a never ending love for you
From now on that's all I want to do
From the first time we met I knew
I'd have a never ending love for you.

I've got a never ending love for you
From now on that's all I want to do
From the first time we met I knew
I'd have a never ending love for you.

After all this time of being alone
We can love one another
Feel for each other from now on
Feels so good I can hardly stand it
Never ending love for you
From now on that's all I want to do
From the fist time we met I knew
I'd sing my never ending song of love to you.

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•IT'S SUMMER

(As recorded by the Temptations)
NORMAN WHITFIELD
BARRETT STRONG
Outside my window a robin builds a nest
At last winter's gone away to rest
Once again the leaves have returned to the trees
I can just feel that soft summer breeze
There's magic in the air
Winter's disappeared, it's summer.

Can't you see the children will be playing in the park
Days will be longer till dark
Nights will be warm with starfilled skies
A perfect setting for a girl and a guy
There's magic in the air
Green grass everywhere
It's summer.
Lover's will walk the beach hand in hand
While others build castles in the sand
And I'm overflowing just knowing
Summer is here.

Now that summer's here
There'll be millions of things to do
Vacation near or far
Whatever pleases you
Summer is the happiest season of them all
So everybody get together and have yourself a ball
There's magic in the air
Green grass everywhere
It's summer.

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•SMILING FACES SOMETIMES

(As recorded by Undisputed Truth)
BARRETT STRONG
NORMAN WHITFIELD
Smiling faces sometimes pretend to be your friend
Smiling faces show no traces of the evil that lerks within
Smiling faces, smiling faces sometimes
They don't tell the truth uh
Smiling faces, smiling faces tell lies and I got proof.

The truth is in the eyes
Cause the eyes don't lie amen
Remember a smile is just a frown turned upside down
My friend let me tell you
Smiling faces, smiling faces sometimes
They don't tell the truth uh
Smiling faces, smiling faces tell lies and I got proof.
Beware, beware of the handshake that hides the snake
I'm telling you beware, beware of the pat on the back
It just might hold you back
Jealousy (jealousy)
Misery (misery)
Envy.

I tell you you can't see behind smiling faces
Smiling faces sometimes they don't tell the truth
Smiling faces, smiling faces tell lies and I got proof.

Smiling faces, smiling faces sometimes
They don't tell the truth
Smiling faces, smiling faces tell lies and I got proof
(Smiling faces, smiling faces sometimes)
(Smiling faces, smiling faces sometimes)
I'm telling you beware, beware of the handshake that hides the snake
Listen to me now beware, beware of that pat on the back
It just might hold you back
Smiling faces, smiling faces sometimes
They don't tell the truth
Smiling faces, smiling faces tell lies and I got proof.

Your enemy won't do you no harm
Cause you'll know where he's coming from
Don't let the handshake and the smile fool ya
Take my advice I'm only tryin' to school ya.

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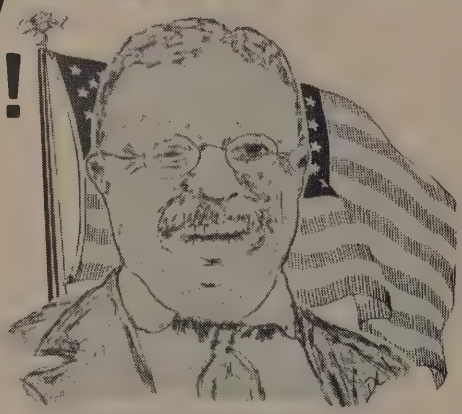

What is this famous American President's First Name?
FREDDY ▪ EDWARD ▪ TEDDY
CLUE:
This famous American President led a group of "Rough Riders" during the Spanish-American war.

DIRECTIONS . . .

Do you know this famous American President's first name?

We have completed the top part of this word puzzle which spells out his last name. Using the clues, you complete the bottom part of the puzzle by filling in the empty squares with the three letter name on the coupon below.

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PARADE OF SONG HITS

•(HOW CAN I) UNLOVE YOU

(As recorded by Lynn Anderson)
JOE SOUTH

How can I unsay the things I said to you
How can I undo the things we used to do
How can I unfeel the way I feel for you
How can I unlove you.
How can I unbe you're still the world to me
When you won't unchain my heart and set me free
How can I unremember every memory
How can I unlove you.
I'll never never uncry the tears that I cried when we said goodbye
I never never undid the thrill that I miss when we used to kiss.

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•SWEET HITCH—HIKER

(As recorded by Creedence Clearwater Revival/Fantasy)
J. C. FOGERTY

Was ridin' along side the highway
Rollin' up the country side
Thinkin' I'm the devil's heat wave
What you burn in your crazy mind?
Saw a slight distraction standing by the road
She was smilin' through yellow in her hair
Do you wanna - I was thinkin' would you care.
Sweet hitch-hiker we could make music at the Greasy King
Sweet hitch-hiker won't you ride on my fast machine
Crusin' on through the junction
I'm flying 'bout the speed of sound
Noticin' peculair function
Noticin' peculiar function
Can't no roller coaster slow me down
I turned away to see her
But I was rollin' down, movin' too fast
Do you wanna - she was thinkin' can it last.
Sweet hitch-hiker we could make music at the Greasy King
Sweet hitch-hiker won't you ride on my fast machine
Was busted up, along the highway
I'm the saddest ridin' fool alive
Wonderin' if you're going my way
Won't you give a poor boy a ride
Here she comes a-ridin'
Lord she's flying high
But she was rollin' down movin' too fast
Do you wanna - she was thinkin' - can I last.

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PARADE OF SONG HITS

•RAIN DANCE

(As recorded by the Guess Who)
B. CUMMINGS
K. WINTER

Don't you wanna rain dance with me?
Fifi said to Don the baker
Can you show me how to bake another bun, Don
And I'm still sittin' with my next-door neighbor sayin'
Where'd you get the gun, John?
Don't you wanna rain dance with me?

Christopher was askin' the astronomer
Can your telescope tell me where the sun's gone
And I'm still sittin' with my next-door neighbor
Sayin' where'd you get the gun, John?

Changin' just a few things
Laughin' when the bell rings on the go
Changin' just a few things
Shootin' when the birds sing
Don't you wanna rain dance with me?

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•I WOKE UP IN LOVE THIS MORNING

IRWIN LEVINE
L. RUSSELL BROWN

Last night I turned out the light
Lay down and thought about you
I thought about the way that it could be
Two o'clock wonderin' what I'm doin' here alone without you

So I close my eyes
And dream you here to me

And I woke up in love this mornin'
I woke up in love this mornin'
Went to sleep with you on my mind

Hello, do dreams come true?
Well, if they do I'll have you not for just a night
But for my whole life through

Hello, girl, yes it's five o'clock, I know
But just you listen
There's something that I've got to let you know
This is you, this pillow that I'm hugging and I'm kissing
And one more thing before I let you go.

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•I HEAR THOSE CHURCH BELLS RINGING

IRWIN LEVINE
L. RUSSELL BROWN

Ya kissed me real good now
Like I know you could now
Time to do what you should now
Because you're gettin' too near
Oh no, no , no, boy
Gotta take it real slow, boy
This is as far as we go, boy
Until you hear what I hear

I hear those church bells ringin'
Will you marry me?
Will you carry me across the threshold tenderly?
Oh, I hear those church bells ringin'
Can't you hear them, too?
Listen, honey, ding dong ding dong ding
Ringin' I love you.

Let's get it together
The sooner the better
God, I can't wait forever
When I need you right now
Ain't gettin' much stronger
Can't resist you much longer
To let you go would be wronger
Than to love you right now.

I hear those church bells ringin'
Will you marry me?
Will you carry me across the threshold tenderly?
Oh, I hear those church bells ringin'
Can't you hear them, too?
Listen, honey, ding dong ding dong ding
Singin' I love you.

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•I JUST WANT TO CELEBRATE

(As recorded by Rare Earth)
NICK ZESSES
DINO FEKARI

I just want to celebrate another day of living
I just want to celebrate another day of life
I put my faith in the people but the people let me down
So I turn the other way and I carry on anyhow
That's why I'm telling you
I just want to celebrate yeah yeah
I just want to celebrate yeah yeah another day of living
I just want to celebrate another day of life
Had my hand on a dollar bill and the dollar bill blew away
But the sun is shining down on me and it's here to stay
That's why I'm telling you.

I just want to celebrate yeah yeah
Another day of living yeah
I just want to celebrate another day of living
I just want to celebrate another day life
Don't let it all get you down
Don't let it turn you around, and around and around and around.

Well I can't be bothered with sorrow
And I can't be bothered with hate no no
I'm using up my time by feeling fine everyday yeah
That's why I'm telling you
I just want to celebrate awh yeah
I just want to celebrate another day awh.

I just want to celebrate yeah yeah another day of living yeah
I just want to celebrate another day of living yeah
I just want to celebrate another day of life
Don't let it all get you down no no
Don't let it turn you around and around and around and around and around around 'round 'round
'Round and around 'round 'round 'round
Don't go 'round.

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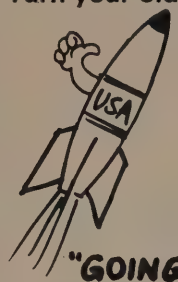

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"FOLLOW THOSE SKIS"

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PARADE OF SONG HITS

•SURRENDER

(As recorded by Diana Ross)
NICKOLAS ASHFORD
VALERIE SIMPSON

I want the love that you deny me
That I need so desperately
The tenderness that you possess you deprive me
You must pay for the lonely nights that I walked the floor for you
And don't you know that you must erase all the tear stains on my face
Surrender your love baby, surrender your love
Surrender your love baby, surrender your love.

Don't you know that I'm takin' my case to the highest court of love
And these are some of the charges that you'll be found guilty of
You abused me and abused me
Till I felt like I wanted to die
You created a need in me
That only you can satisfy
(Repeat chorus).

Don't you know that I'm takin' my case
Takin' my case to the highest court of love
And these are some of the charges that you'll be found guilty of
Surrender your love baby
Surrender your (love)
Surrender your love baby
(Surrender your love)
Ah a-right now
(Give it to me, give it to me)
Give it to me all
(Give it to me)
Ah a-right now
(Give it to me give it to me)
Give it to me
(Give it to me)
Oh oh baby.

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PARADE OF SONG HITS

•AMANDA

(As recorded by Dionne Warwick)
ARTIE BUTLER
MARK LINDSAY

Did he fill your dreams with
pleasures yesterday
Try to catch your dreams before
they fade away
Like the morning sun will burn
away the dew
Your dreams will fade and so will
you.

When you give it all there's
nothing left to give
When you live it all there's
nothing left to live
Moving in and out like faces in a
game
He'll never lose, you'll never win
And now he's through with you
And there's nothing left for you to
do but turn away to yesterday
There's nowhere that you can hide
And no matter how you try you're
on your own
You're all alone.

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•ALL KINDS OF PEOPLE

(As recorded by Burt Bacharach)
HAL DAVID
BURT BACHARACH

Tall kind of people should get
together
With small kind of people
Should get together and talk to
each other
Old kind of people should try to
listen to young kind of people
Should try to listen and comfort
each other
All kinds of people should reach
out and help one another.

Light kind of people should feel
compassion for dark kind of
people
Should feel compassion and care
for each other
All kinds of people should reach
out and help one another.

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•GO AWAY LITTLE GIRL

(As recorded by Donny Osmond)
GOFFIN
KING
Won't you go away (little girl)
Wish you wouldn't stay (little girl)
Won't you go away (little girl)
Wooo ooo go away.

Go away little girl
Go away little girl
I'm not supposed to be alone with you
Oh yes I know that your lips are
sweet
But our lips must never meet
I belong to somebody else and I
must be true
Please go away little girl
Go away little girl
It's hurting me more each minute
that you delay
When you are near me like this
You're much too hard to resist
So go away little girl before I beg
you to stay.

Won't you go away (little girl)
Wish you wouldn't stay (little girl)
Won't you go away (little girl)
Wooo ooo go away.

Go away little girl
Go away little girl
It's hurtin' me more each minute
that you delay
When you are near me like this
You're much too hard to resist
So go away little girl
Call it a day, little girl
Please go away little girl before I
beg you to stay.

Won't you go away (little girl)
Wish you wouldn't stay (little girl)
Won't you go away (little girl)
Please go away.

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•GOT TO HAVE YOUR LOVING

(As recorded by King Floyd)
MICHAEL ADAMS
JOE BROUSSARD
Got to have your loving now
Get it, get it
Got to have your loving now
Get it, get it
Baby don't you stop it now
Get it, get it
Honey, don't you stop me now
Get it, get it
You got me feeling like I'm ten
feet tall
My love is strong as a concrete wall
I keep getting weaker, honey by
the minute
So keep on giving your loving
And all that's in it
Cause I got to have your loving now
Get it, get it
Got to have your loving now
Get it, get it
Baby don't you stop me now
Hey hey, shucks! Uh!
Aw sookie, sookie now
Baby you got to hear me now.

Friends of yours say don't waste
it on me
But keep on giving your love
Cause that's your recipe now
Got to have your loving now
Get it, get it
Got to have your loving now
Get it, get it
Baby don't you stop me now
Get it, get it
One thing, don't you be no square
with your hot pants on
Much to small it's a groove well I
just got to move
Cause I got to have your loving
now
Get it, get it.

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•WE ARE NEIGHBORS

EUGENE RECORD
We are neighbors, we are neighbors
Whether we want to be or not
If everybody looked the same
We'd get tired of looking at each
other
You couldn't tell the lady next door
from your own dear mother
If variety ain't the spice of life
Then why does salt and pepper go
nice so nice
You're telling me things that you
can't do
It's not that you can't it's that you
just don't want to
We are neighbors, we are neighbors
We are neighbors, we are neighbors
whether we want to be or not.

You put me in prison in my own
house
And expect me to be quiet as a
mouse
When I see it your way you let me
out
But here is something to think about
The good and the bad die together
Nobody's gonna live for ever and
ever
The truth is the light as you should
know
Let's walk in the sunshine together.

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PARADE OF SONG HITS

•WHERE YOU LEAD

(As recorded by Barbra Streisand)
CAROLE KING
TONI STERN

Wanting you the way I do
I only want to be with you
And I would go to the ends of the earth
Cause darlin' to me that's what you're worth
Where you lead I will follow
Anywhere that you tell me to
If you need me to be with you I will follow
Where you lead.

I always wanted a real home with flowers on the window sill
But if you want to live in New York City
Honey you know I will
I never tho't I could get satisfaction from just one man
But if anyone can keep me happy you're the one who can
Where you lead I will follow
Anywhere that you tell me to
If you need me to be with you I will follow where you lead.

If you're out on the road feeling lonely and so cold
All you gotta do is call my name
And I'll be there on the next train
Where you lead, (repeat chorus).

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•WON'T GET FOOLED AGAIN

(As recorded by the Who)
PETE TOWNSHEND

We'll be fighting in the streets with our children at our feet
And the morals that they worship will be gone
And the men who spurred us on sit in judgment of all wrong
They decide and a shotgun sings the song
I'll tip my hat to the new constitution
Take a bow for the new revolution
Smile and grin at the change all around
Pick up my guitar and play
Just like yesterday
Then I'll get on my knees and pray
We don't get fool again
I'll move myself and my family aside
If we happen to be left half alive
Get all my papers and smile at the sky
Tho' I know that the hypnotized never lie.

There's nothing in the street
Looks any different to me
And the slogans are replaced by the by
The parting on the left, is now the parting on the right
And the beards have all grown longer overnight
Make the new boss, same as the old boss.

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•RIDE WITH ME

(As recorded by Steppenwolf)

MARS BONFIRE

How're you gonna make it, baby
That's the question to be asked
Life goes on around you in so many different ways
I know my share of history
How hard it is to be free
From wearing masks that turn to skin
Hiding what you could have been
And I, I, I'm so confused which way, which way to choose
Ride with me, baby til the end of the day.

Mama's home philosophy makes everyone a freak but me
Though I'm starving in the streets and can't predict the future
Mirror, mirror on the wall who's the sanest of us all?
Is he with me or one of them?
How does he dress, who are his friends?
And I, I, I'm so confused which way, which way to choose
Ride with me, baby til the end of the day.

Can I have my vision back
I'll live outside your city walls
You don't have to be afraid until I come together
Ride with me, baby til the end of the day.

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READERS' REVIEWS

ELTON JOHN
"11 - 17 - 70" (Uni)

This record is fantastic. Though it is not in the style of "Your Song," Elton Johns' performance is so exuberant that you can't sit still while listening to it.

This album is a recording of a live performance, that was broadcast by WABC in New York on November 17, 1970.

You can almost see Elton John pounding away at the piano, and the way Bernie Taupins' lyrics, put to Eltons' music, move the audience.

Nigel Olsson, on drums, and Dee Murray, on bass, show their tremendous skill for playing their instruments, in keeping up with Elton John's ever-changing rhythm.

The audiences' screaming and shouting throughout the performance were well deserved.

Candi LaVigne
44 S. E. 14 th Street
Boca Raton, Florida 33432

RAM

Paul and Linda McCartney (Apple Records)

I was finally getting tired of "All Things Must Pass" and sick of John Lennon, so I bought "Ram" by Paul and Linda. It's really great and a big improvement over Paul's first solo album, "McCartney."

Paul seems a lot more relaxed on this album and he shows more talent and fun. Some of the songs are written by Paul and some by Paul and Linda. I like them all -- each seems to have its own style. Each also gave me a different feeling. The songs go from soft and beautiful to hard but all of them are different and fun. "Smile Away" is my favorite.

The pictures taken by Linda and art work by Paul make the album complete and even better. This is Paul at his best with a little help from "lovely Linda." Get your mind off John Lennon's mother and other problems and Geroge Harrison's Sweet Lord and "smile away" with "Ram".

LYNNE,
Wilmington, Delaware.

RUNT

Todd Rundgren (Ampex Records)

This is an album by a musician - turned - producer - turned - musician again. Rundgren was in Nazz; they had a minor hit in "Hello It's Me". When Nazz broke up, he began producing for such groups as the Band and the Butterfield Blues Band. Now he's back into music with an outtasite album called "Runt."

Rundgren plays almost all of the instruments on each song except bass and drums, plus he does all of the vocals, harmonizing with himself on many of the tracks. When I say "all of the instruments", I mean guitar, organ, piano, sax, trombone, cello, conga, maracus. . . .Wow! Sure there's a lot of overdubbing but when one man can do all of this and put it together the way Rundgren did, he deserves to be recognized.

But with all the schlock that's getting onto the market nowadays, "Runt" probably doesn't have a prayer. The best cuts are "We Gotta Get You A Woman," "Birthday Carol," and "Devil's Rites," the latter containing some wild guitar work.

Bill Moseley, Jr.
Troy State University
Troy, Alamama
Troy, Alabama

AQUALUNG
Jethro Tull (Reprise Records)

This is Jethro Tull's fourth and best album. Ian Anderson again wrote all the songs with the exception of the title song, whose words are by Jennie Anderson. The album is divided into two sections. The first entitled "Aqualung" and the second "My God." The first side is about a derelect who sits on park benches "eyeing little girls." The second section has Anderson criticizing religions rules and ethics. Anderson has obviously outdone himself with his flute playing on this album. He gets into some very lively solos which are much longer and more imaginative than his other albums.

The best songs on the album are "Aqualung", "Cross-eyed Mary", and "Locomotive Breath." All the songs are very good and show Anderson's talent. With the addition of two new members, Jethro Tull has improved greatly. There is also more piano playing which exhibits soft solos and gets into some hard rock.

Lonny Seeman
Ottawa, Illinois.

FOUR WAY STREET
Crosby, Stills, Nash & Young (Atlantic)

Not since Cream's immortal "Wheels of Fire" has an album of this caliber been put out.

The music is so vibrant, so spontaneous, so alive, so beautiful, and so compelling that it practically knocks your head off. The vocals are so highly emotional, so harmonious, and so deeply moving, too, that it is impossible not to be taken in by their mood. C, S, N & Y have never been at a higher energy level than on this live double LP set, recorded in ten days of concerts at Fillmore East, the L.A. Forum, and the Chicago Auditorium last June and July.

Thirteen of the songs are off the first two discs by the group, solo albums by Stills and Young, two are old Springfield standards, and one was first recorded by Jefferson Airplane, but this is the way they should be played. The audience response is fantastic, of course, and the applause is thunderous. The on stage clowning of the group draws a lot of laughter as well.

Side 1 of the "wooden" disc (so-called because the numbers are done acoustically) opens with the last few bars of Steve's "Suite: Judy Blue Eyes", and then Young starts off the first number, a brand new rendition of "On The Way Home," a Springfield standard which sounds much better here. Then Nash's excellent "Teach Your Children" comes up, minus the pedal steel of Jerry Garcia, but still a winner and crowd pleaser. Then there are two songs by David, "Triad" which he wrote in 1968 for the Airplane's "Crown of Creation" LP and has never recorded himself before, and "The Lee Shore," a really beautiful new ballad. Both of these numbers are soft, quiet, and highly introspective ballads which features the former Byrd at his best. "Chicago," a new song by Graham about the Chicago riots which he dedicates to Mayor Daley, ends Side 1 on a social protest note.

On Side 2, the group opens with another new song by Nash with some very meaningful lyrics, "Right Between the Eyes". Then Neil does two of his best solo numbers from his past albums on Reprise, "Cowgirl in the Sand" and "Don't Let It Bring You Down", which are nothing less than great. However, the high point of this side is when Steve does a short version of "49 Bye-Byes" on piano which is fine and then launches into a hand-clapping, foot-stomping, funky, and soulful, brand new version of his first big hit with the Springfield, "For What It's Worth," Here it contains a little preaching about politics, dissent, and youth and is called "America's Children." Then his "Love the One You're

(continued on page 62)

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BLOOD, TEARS public

David Clayton Thomas informed me bluntly: "Even if our new album is knocked by the critics, its public acceptance is assured."

He was speaking from his Mill Valley retreat just outside San Francisco.

David continued: "Our last album got mixed reviews but nevertheless it went on to sell well over two million copies, despite what the critics wrote. And if that isn't public acceptance, then what is ?"

David was pleased about the new album which contains mainly original material (only a composition by Al Kooper and one by the Isley Brothers are not by the band).

"There's a weird syndrome in this business," he said, "about doing other people's material, which doesn't really please me. When we first did a Laura Nyro song, people were saying, 'Now isn't that real nice.' Then when we did it again, these very same people accused us of stealing. Would you believe they were absurd enough to try and compare both versions.

"It was the very same thing when we recorded, 'Sympathy For The Devil.' Apparently it is a cardinal sin to record a Rolling Stones' song. . . tampering with Mick and the Stones is like tampering with something very sacred. Personally speaking I think our version, our symphonic interpretation of 'Sympathy For The Devil' was well done. All we did was use the words which are about the best Mick has ever written. On the Stones version the words aren't prominant which is a pity.

"We're wide open for criticism if we do other writer's songs because we became commercially successful doing it. So we said, 'To hell with it, we'll do most of the songs for the next album ourselves.' We played our butts off on this record and as far as we are concerned they can take it or leave it."

The paradox is that David Clayton Thomas considers the Blood Sweat and Tears version of Stevie Winwood's "40,000 Headsmen" to be their finest record. "Our third album was a sitting duck," he continued. "It was a sign of the times. Let's be honest about it, we had been the golden boys for well over a year and a half, so the knocks were expected. They'd said everything nice that they could say, so that all that was left for them was to pull us to pieces. People started drawing numerous comparisons between us and Chicago, If, the Ides of March and all those other bands. We just went through a cycle -- now we are accepted again.

"Now if you could reverse the second and third albums in time, then the third would have been a hit and the second would have bombed out – it would have got the same critical slamming that our third one received. But, like I said, it still went on to top two million sales.

"I can tell you this – there are a lot of very happy songs in our new album We seem to have the knack of shooting off in a direction which is diametrically opposed to our previous ventures.

"I've started to play split lead guitar on stage with Steve Katz and on 'Go Down Gambling' I'm featured. It's one of those raunchy one chord Bo Diddley - Muddy Waters things. 'Mama Gets High' is pure unadulterated New Orleans jazz which features the jazz section of the band. I'm sure it will surprise many people."

David was insistent about clarifying reports that Al, Kooper, one of Blood Sweat and Tears original founders, was rejoining the band.

Not so, said David. "It was a distortion of the facts. All that Al did was co-write the song, 'John The Baptist' on the album and nothing more.

SWEAT & acceptance

DAVID CLAYTON Thomas – "Apparently it's a cardinal sin to tamper with a Rolling Stones' song."

It's the same when people keep insisting that we are a jazz-rock band – we're not.

"Blood Sweat and Tears is a compromise between all forms of music. We're not a symphonic jazz, rock, blues or anything else. We just happen to play those forms and have those influences. All we do is play all these kinds of music in an acceptable manner. □ROY CARR

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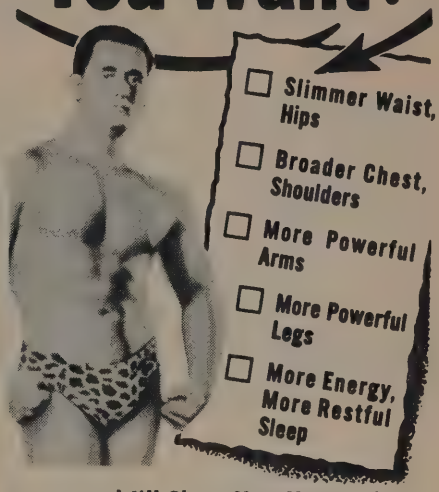

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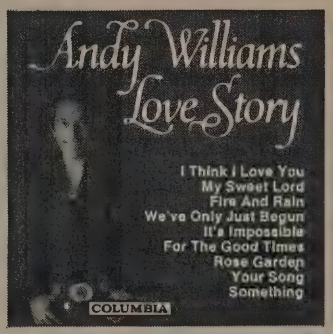

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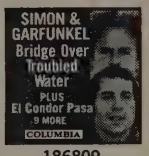

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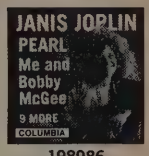

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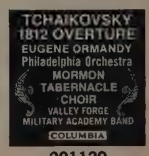

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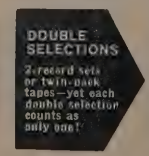

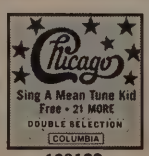

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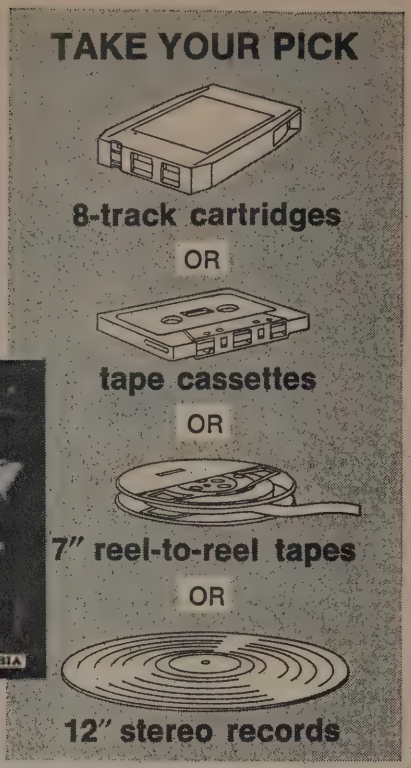

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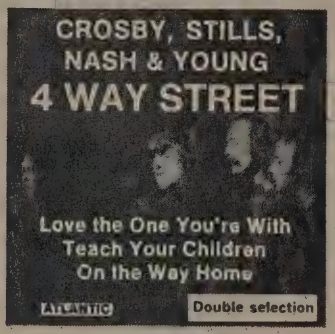

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COMMUNICATION

POSITIVE

The great Renaissance architect Alberti was a very hard worker, player, and doer. He felt that he could do what he set out to do and had worked toward. He said to his fellow men (and this includes US), "To you is given a body more graceful than other animals, to you the power of apt and various movements, to you the most sharp and delicate senses, to you wit, reason memory like an immortal god."

Now this statement can be debated and in today's atmosphere would draw mild interest, doubts, yawns, vague hope, or cynical sneers. Yes the cynics could have a field day with it and even make with the comedy as they leap around the room proving they are graceful as deer. However -- HOWEVER! Now that we've gotten past the usual noises following any POSITIVE statement, let's take a good look at the idea of how and what we tell ourselves and how we are affected by it.

Alberti's statement shows a marvel making kind of confidence and it has nothing to do with delusions, dreams, arrogance, false pride, or mere optimism. When a man really thinks about it, AND THINKS in this fashion, he will begin to ACT in this fashion. If his ambitions include sports, he might well become as graceful as a deer. If his ambitions are in business, he will think in better and better terms. More on this later.

It amounts to this: we can be what we **think** we are. We achieve our INNER ambitions, and not what we tell others. If we have doubts but profess strong ideas to others, the INNER self, or subconscious mind, knows what we really think and will help gear us to THAT and not to what we say.

Think very hard about this because it is the very crux of what makes or breaks us. As we struggle along we suspect a difference between what we think and what we do. Then if and when it doesn't work out we might be tempted to blame others or the world. But forget blame. Know what you think and think about what you know. You have something to give and deserve what you get.

The body needs food for fuel. The car needs oil and gas. The furnace needs oil. The child needs loving care. The MIND NEEDS POSITIVE DRIVE. This in spite of anything your cynical friends (they're always around) may say. Doubt and cynicism are really negative attitudes and very dishonest -- downright phoney -- because they take you away from you. It's driving backwards. It's loading a car with high octane gas, good oil, perfect tune up and tires and then saying it won't run. It's not easy to be positive because it is very easy to be skeptical. Why try? With doubt you don't have to work so hard.

All this applies to all of us. Simply remember that whatever you do, do it well, and then better, and better and better. Why? Because it is for YOU and not for your boss, teacher, or anybody but you. Everything you do, feel, or say becomes a part of you. Cheat, drag the job, rob, or hurt and it affects you in the same way. Mistreat a car and you'll know about it soon enough.

We are always told to face REALITY. Fine. Not enough. Look INTO it AND into OUR-SELVES. The real world, simply looked AT, seems an impossible state of miserable, boring conditions to which we must adapt. OR the real world is so awful we must blast it apart and rebuild it. Note the simple minded extremes. Examine history and people who should know, then check whether either of these extremes make any sense.

Anybody who honestly examines himself and finds what he really can do and like to do, and DOES it with fine driving confidence will make a mark on his world that all the cynics and "As-is" Stand Patters will never be able to make. Without adapting to boredom or blasting his world apart he will pull us all upward that much more.

Whoever you are or whatever you do, the answers between you and your world is DIVIDED between YOU and your world. If you hate your world and feel frustrated or bored it is a signal to look into yourself. HOW are you looking? Who gives you your information? If you see only boredom than you are boring and will infect everything and everybody around you with boredom. If you think it's all miserable and the hell with it, then that is exactly what you'll get and your world will say you are miserable and the hell with you too. YOU GET WHAT YOU GIVE. Think about it.

Your world is what you think it is, because your thinking makes it so. Well, should you look at it as though it were a bed of roses when it really is not? Definitely not. The conditions may be miserable, but compared to what? Seeing the misery is only half seeing. You are the other half. What can you do for and with it? Dig into yourself. Cynics see reality as it is and do nothing but keep it so and guarantee it stays that way. If we all did our jobs in the same spirit as we played games where we give our best, there'd be no boring work. This is because we wouldn't be holding back, "reigning in", afraid to do too much, which is more boring and tiring than giving it our best. This applies to living. It is positive and healthy. When you give your best you'll be able to give more and more and get better and better and you'll be giving it all to yourself. Imagine taking a walk and walking half steps all the way. Then try striding with full healthy steps. If you stay with the half steps you'll get used to it and its frustration will effect everything you do.

Positivity does not come from inheriting a fortune, knowing the right people, or drink or drugs. It can only come from a healthy mind and body. Positivity can be trained and with it, real pride(NOT CONCEITY OR ARROGANCE). It cames from inside YOU and has nothing to do with tricks or gimmicks because they run out in time. It keeps going.

Positivity breeds the finest attitude: CONFIDENCE. Someone may give you confidence but they merely awaken what you already have. Confidence overcomes handicaps no matter how difficult. Blind people read with finger tips and develop sharper hearing, while cripples walk and do with mechanical devices. So many, many examples of positive drive and confidence. And in the beginning it all looks so impossible. What is your problem? Mental? Mental handicaps? They exist. They hide behind our many masks. Where do they come from? Environment. Yes it affects us but remember that we affect ourselves. Why stand there passively still and let the past or present affect us when we can do something?

We all have some attitude that slows or stops us. If these mental blocks were only rocks, poles, ponds, or people that we could walk around, climb over, swim past, or avoid! It is difficult. We cannot simply reach into our heads and remove blocks. How to handle it?

First, know that we have a subconscious mind that is always on the alert and gathering everything we give it, without forgetting anything or dropping anything on the way. All we've seen, heard, tasted or touched, even casually, is recorded. How can we or-

ganize and use all this? It is all we have to work with. Know then, that it is impersonal and will reflect back the attitudes we GIVE IT. It will follow the course we set. This means that if we see everything as hopeless, boring, or anything negative, then that is exactly what it will feed back to us, making it really hopeless, boring or whatever. If we think we are sick all the time and parlay the slightest pain into malaria, cancer or Galloping Crud, the faithful subconscious will try its best to comply with the request or give a reasonable facsimile. After all, it has control of our inner mechanisms. Psycho-Soma. Mind - body. Well, if we can get such drastically painful misery by thinking negative, why not turn it around? Why not feed it positive information, healthy ideas, confident attitudes, ambitious drive? The old computer will dig into the information you've supplied and help you in that direction. Why suffer? You have the key. Turn it. Don't talk about it or brag, or look up complex books. You have the answer. Avoid the cynics and doomsday people. They are misery and want your company. Agree with them and you've boosted their IN – VERTED confidence.

You see, for every positive there is a negative. Where you think of building, they think of wrecking, where you think smiles, they think in sneers. Their motto is, "Why bother." Why? YOU are at stake. Take your choice.

I've written something like the foregoing in other columns in other ways. It's not repitition but reexamination and amplification. Most of all, it is hopeful pleading with you to try it. It will only help. There will be more or other facets of this idea later.

I hope you chose positive. Why? No matter how many of us humans there are, there are that many wonderful individuals with their wonderful character differences. You're far too unique, remarkable and beautiful to waste. Now read Alberti's statement again in the first paragraph. Note: "-- Power -- sharp -- delicate -- wit -- reason -- memory." Where do you apply? Don't give us half of you, or a distorted you. Use YOU well.
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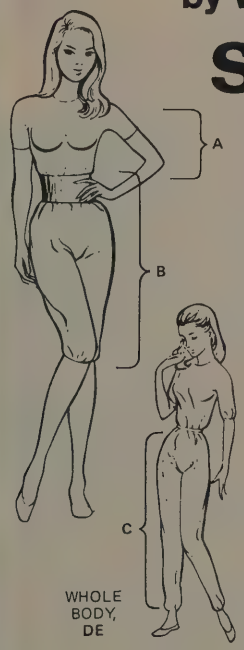

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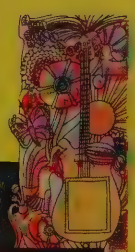

NEXT MONTH

ALBUMS IN REVIEW

OSIBISA (Decca)
Four West Africans and three West Indians make up Osibisa which is heavy on the raw African effects and gets into -- mainly on side two -- some jazz flavoring. Afro rock, as opposed to Latin rock, is being used as a convenient tag to describe this in England. It could be the start of something here. Certainly it is very vital and unjaded.

GRAHAM NASH Songs For Beginners (Atlantic)
The last member of the quartet takes a solo flight and proves that he is the most lyrical of a lyrical bunch. His pointed "Chicago" is included, along "Military Madness" and "Simple Man" as part of eleven new Nash originals. Presold album that lives up to it all.

CHARLES LLOYD Warm Waters (Kapp)
Lloyd was once the most avant of the avant garde jazzmen and on this, his second album for Kapp, he gets right into the rock bag he was hinting at on his first LP. Cameo appearances are made by the Beach Boys, John Cipollina, Dave Mason, Rhette Hughes, Jesse Davis and others. It's all very West Coast with his "Malibu" medley proving a neat jazz - rock bridge.

EMERSON LAKE AND PALMER Tarkus (Cotillion)
More classical rock with Keith Emerson on keyboards proving the mainstay of this group as he did with Nice. A little pretentious in parts but at least it works 70 percent of the time.

KEITH EMERSON of Emerson, Lake and Palmer

CHUCK BERRY San Francisco Dues (Chess)

Chuck is back on Chess where it all began and is still ploughing into those old riffs and coming up with a few good cuts. There's "Lonely Schooldays" which stretches straight back to the late Fifties -- the old teen dating syndrome, passion in the playground. "My Dream" is another thing: a recitation by Chuck over some funky rolling piano by Jimmy Johnson. Chuck rambles about the future, settling down in his house, playing his rock and roll. "Viva Rock 'n' Roll" is an attempt to get himself another "Hail Hail. . ." and "Bordeaux" shows his fascination with the edges of the French language. Chuck Berry may not try anything new on this album but he really doesn't have to make it.

TIM HARDIN Bird On The Wing (Columbia)

Half a dozen Hardin originals are included on this album with "Love Hymn" a briefly understated account of a meeting and a parting as a standout item. His "Bird On A Wire" is recreated in different fashion and for the most part the album shows an original talent working in company with some fine back up musicians, including a good part of Weather Report. "Hoboing" which is John Lee Hooker's gets a genuinely interesting treatment from Hardin but on "Georgia On My Mind", he cops out and does a Ray Charles -- a pity.

ROD STEWART Every Picture Tells A Story (Mercury)

There's some Motown ("(I Know) I'm Leaving You") and Bob Dylan's "Tomorrow Is Such A Long Time" a piece "Reason To Believe" by Tim Hardin, Stewart originals, Ron Wood playing some good guitar, some interesting mandolin and "Maggie May" to show off origins. Nicely packed varied album -- Rod's dues are paid, now he's collecting and we are the winners.

HOT TUNA Electric Hot Tuna (RCA)

The first Tuna was the most acoustic but this one moves from the old blues and the old style of playing up to hard rock and some of the Jefferson Airplane sounds. There's also Papa John Creach on violin as an added bonus. One of the more unique and less eclectic blues albums around. □

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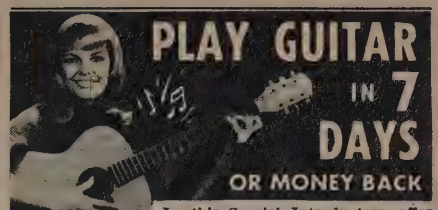

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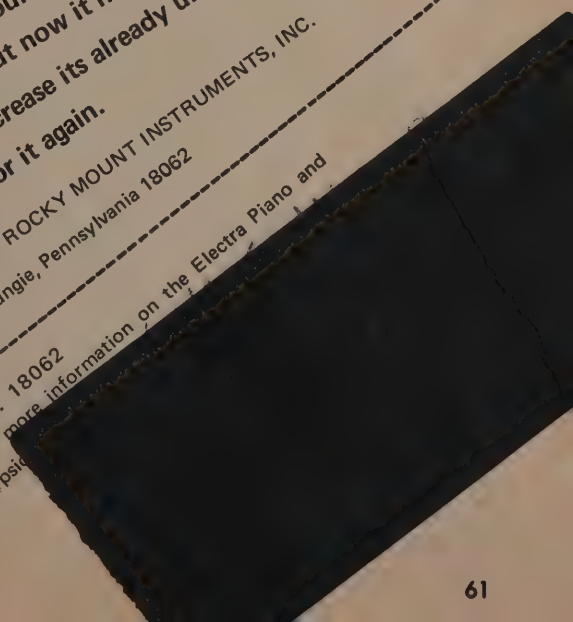


CAT STEVENS

(continued from page 21)

just run around as fractionals -- bits here, bits there."

He returns to pessimism and optimism to illustrate his present position.

"I feel both. It's the same thing. Like "Maybe You're Right, Maybe You're Wrong" on the first album, I take both sides. I want to stand in the middle all of the time because that is a guide for me.

"It's no use being happy and everyone else being unhappy because that won't make it," he cautions, stroking his beard. "There are so many unhappy people that we've got to take this point of view in order to come through to their way. Otherwise if you're completely happy, they won't be able to see or grab it quite as completely, as if you're right there with them. Now you say: 'we can go up'. That's much easier."

In this case the performer is largely his own producer--he has translated concept into actuality with remarkable grace. Studio electronics is an extremely structured affair and the artificiality at the core of creation has stunted the artistic growth of a number of musicians. But thanks to the calm surefootedness of Stevens, producer Paul Samwell-Smith, a small number of back - up musicians, the record company, there has been no flaws; Cat Stevens has been delivered to the public fully grown (by current standards) and as still growing (standards change).

"It takes work," he says, smiling. "Immediately you get a song you want to put in drums. You want to put in bass. You think 'how am I going to. . .' That doesn't work anymore. At least not for me. I like to be surprised. It has to fit perfectly not just drums, rhythm. It has to be much more than that--the awareness you get sometimes into a song. That's why sometimes I break in to the middle, completely, suddenly. You're got people. The moment it stops, it begins. It's like you don't have to play so loud. In fact the quieter you play the moe people will listen."

His songs are written during moments when he isn't really thinking about doing it. When he's not hung up in any particular way.

"It could be anywhere," he reveals, "but I have to be by myself. If I have someone in the room that's great because you get vibes from the start--the rhythm or something. But to finish it, to get into the intricasies of it; I have to be by myself.

"The greatest thing is to sit down and write lyrics. Sometimes I have a tune and I say 'what is this tune and why did I write this tune and what are my feelings and what emotionally does it mean to me? When I find out I say 'right.' That's what I'm going to write about.

"In the studio you must start again," he adds, after a pause. "You're written the song now you have to sing it. You're got to record it. You have to create it again. Almost have to write it over. It's never the same as when you first wrote it."

However, he has released two strangely beautiful albums, solid enough to be a collection of 45s. The images are easily real and the music is profoundly comforting; yet there's the edge of a story that fades without ever revealing *all* it has to tell. Perhaps, a third album will complete the tale.

What is important is something is happening with this British composers and people just ought to know about it. □LARRY LEBLANC

READERS' REVIEWS

(continued from page 53)

With" ends the "wooden" or accoustic disc and is a lot freer and less forced than on his solo album.

The "electric" record, (all the songs but one are done with electric equipment) has only six numbers but it really cooks. Side 3 opens with a heavier, funkier version of Nash's "Pre-Road Downs" which he really gets into with some really great electric guitar back - up. Then Crosby's "Long Time Gone" follows, which is much more open than on the first C, S, & N disc and with more tense guitar. Then there is the 13 minute "Southern Man" by Young which leaves you begging for more.

You get it on Side 4 with the thirteen minute version of Steve's "Carry On," a song so heavy Cream couldn't have done any better. This cut proves that the band can be heavy and loud, in addition to being quiet and introspective, when they want to. Neil's protest song about the Kent State shootings is also included and the performance is flawless. "Find the Cost of Freedom," a "wooden" song by Stills on the same idea closes the set and it is a great way to close it indeed. This is the only album which includes these two songs since they were on a single last summer. After you have played the set through, you will probably find yourself in a state of awed silence. That is only natural.

Ron Wishon
Yadkinville, North Carolina

LOVE SCULPTURE
"Forms and Feelings" (Parrot)

This album has been out for a long time and it's a shame that hardly anyone has ever heard of it. The group consists of Dave Edmunds (now a solo artist who had a hit with "I Hear You Knockin' "), Mike Finesilver and Pete Kerr. There is no crediting concerning the instrument played but Dave Edmunds plays lead guitar and, boy oh boy, does he ever play lead guitar.

There are four really excellent cuts on this LP -- "In The Land of the Few" is a beautiful example of a parts song. There are two distinct sections to it and the guitar break is also structured similarly. "Seagull" is an enchanting acoustic sounding song until the last verse where it becomes earth shakingly urgent. "Farandole" by Bizet is a very strange guitar work out on a piece of majestic classical music.

"Sabre Dance" is the cut they made a hit out of and it's easy to see why. Even if the album version is five minutes too long the piece has drive and Edmunds' guitar improvisation is peerless.

A good LP without a single dud and it shows what Dave Edmunds was into before he decided to try it on his own.

Sheldon Wiebe
6-1433 21 Avenue SW
Calgary 3, Alberta
Canada

TAPE REVERSE SIMULATOR — Lets you control an exponential build-up and fast decay of your guitar or bass signal over a fixed signal range. This capability gives your live playing the weird effect similar to a pre-recorded tape that is played backwards.

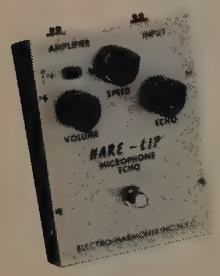
ATTACK EQUALIZER—Allows you to suck out and emphasize the **BITE** you get just when your pick plucks the strings. The attack control, used in conjunction with the tone and booster controls, will give your instrument as much balls as you want, letting you taste and feel each note.

BLACK FINGER — A totally **DISTORTION-FREE** guitar sustainer that gives pure clean lengthy controlled sustain. This 80db compressor can stretch chords as well as single notes, with an infinite bell-like clarity.

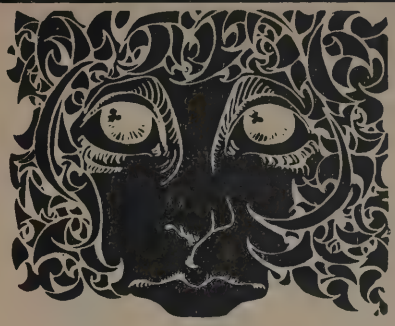
LOW FREQUENCY COMPRESSOR — This ultimate version of the mole is designed exclusively for the professional electric bass player. Its outstanding feature of a **HEAVY BASS-SUSTAIN** control will make you sound as if you're bowing a stand-up bass fiddle.

BIG MUFF π — This finest distortion device is high on sustain and low on distortion. It is designed for the guitarist who wants his axe to sing like a humming bird, with a sweet violin-like sound. The sustain control allows you to optimize long sustain with a hint of harmonic distortion.

HARE-LIP MICROPHONE ECHO — Gives the singer echo effect electronically, and at one tenth the cost of the mechanical tape echo units. In addition to the echo speed and intensity controls, this unit has an adjustable booster to control the increase of regular microphone volume.



All of the units in the above column are housed like the Hare-Lip—with heavy duty stainless steel construction and three controls.



LPB-1 This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

SCREAMING BIRD A treble booster that will give your instrument the razor sharp cut of a screaching harpsichord whose strings are whipped instead of plucked.

MUFF This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

MOLE The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

EGO This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.

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- *become a star.*

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BIG MUFF π	39.95 ☐	26.95 ☐
HARE-LIP ECHO	39.95 ☐	26.95 ☐
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LPB-1 (plug into inst)	14.95 ☐	10.50 ☐
BIRD (plug into amp)	17.95 ☐	12.95 ☐
BIRD (plug into inst)	17.95 ☐	12.95 ☐
MUFF (plug into amp)	18.95 ☐	13.75 ☐
MUFF (plug into inst)	18.95 ☐	13.75 ☐
MOLE (plug into amp)	19.95 ☐	14.25 ☐
EGO (2 female jacks)	14.95 ☐	10.50 ☐

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THE SHOPPING BAG

GUITAR DUDE FROM OVATION

This unit is super new with its 100 WATTS RMS of power. The pre/amp is conveniently located on the top with features like. . .2 electric instrument inputs, 1 electric acoustic input, on-off-on switch, pilot light, volume control, bass control with bass shift, treble control with treble boost, reverb controls with footswitch jack, ext. speaker jack, pre/amp in-out jack.

The Naugahyde cabinet also houses a 15' Audient speaker and 100 WATTS RMS power amp with a circuit breaker for overload protection and Amplicard circuitry for easy servicing. This power unit has a frequence response of 20-20,000 KHZ 0.8 DB, and the distortion level is less than 1%, the second harmonic distortion less than 0.2%. Intermodulation is also less than 0.2%.

The cabinet size is 14" x 21-1/2" x 26 and has three carrying handles, two on the side and one on top. The complete unit weight is 66#.

LUDWIG'S FREE DRUM CATALOG

The new S-2 Catalog covering the "Standard" drum line by Ludwig is now available. This 12-page, full-color catalog features the full line of moderately priced "Standard" drum outfits and drum accessories with pricing and model modifications effective as of 15 April 1971.

NEW 8 - TRACK, 4 - CHANNEL SYSTEM FROM BELL & HOWELL

Now you can surround yourself with sound by using Bell & Howell's new 8-Track, 4-Channel Stereo Tape Player and Speaker System, which provides you with the biggest advance in music since stereo sound — 4 - channel reproduction. By just adding this Model 3120 tape player and speaker system to your present amplifier and speakers you can enjoy 8 - track, four channel sound through four different loudspeakers.

BELL & HOWELL INTRODUCES COMPLETE PORTABLE ENTERTAINMENT CENTER

Here's a new Bell & Howell portable unit that gives you a variety of options — listening to phonograph records, cassette tapes, AM/FM radio, or FM stereo. The versatile Model 3201 Deluxe Portable Cassette Player/Recorder, phonograph and AM/FM Radio lets you decide what mode of music you want to listen to — all combined in one completely portable unit.

Play pre-recorded cassettes, slip on your favorite records (33-1/3, 45 or 78 rpm), or tune in any AM or FM radio station. Or if you like, make your own live recordings.

The 3201 even has the flexibility to let you record directly from the built-in radio or records. Elegant yet rugged, the unit has a pop-up cassette deck for instant tape change; phonograph with ceramic cartridge and sapphire stylus; AM/FM easy-to-read slide rule tuning scale; and telescoping aerial.

PACKARD BELL FOUR–CHANNEL TAPE LIBRARY

Five handsomely packaged four-channel sound tapes have been introduced in conjunction with the new TPAK-425, four-channel sound conversion system from Teledyne Packard Bell. The tape package will be offered free to consumers with purchases of the sound conversion system at participating dealers.

The conversion system is furnished complete with two walnut speakers, an 80-watt amplifier, control panel and 8-track tape player. The complete system is keyed for use with Packard Bell stereo consoles. When the system is wired, the listener is surrounded with either duplicate stereo from conventional 8-track tapes, or receives music from four-channels, each distinctively different.

The tape package includes: "The Best of Mancini", composed and conducted by Henry Mancini: "My World", with Eddy Arnold: and "Perry Como in Person at the International Hotel, Las Vegas". In addition, Packard Bell included two tapes produced by Enoch Light and the Light Brigade featuring popular tunes.

THE SHOPPING BAG

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Eleganza

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It's just organized common sense, says this 70-year-old home-study school. Their step-by-step word-and-picture instructions take the mystery out of learning to play the piano, guitar, accordion, any popular instrument you choose.

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But surprising as it seems, you need no such thing. Thousands of people have taught themselves to play with the lessons we give by mail. And you can too.

The secret lies in the step-by-step way our lessons teach you. Starting from scratch, they show you with simple words and pictures exactly what to do. You learn to play correctly–by note, from sheet music. Without gimmicks.

But how do you know you're doing it right? Easy. A lot of the tunes you'll practice first are simple songs you've been familiar with for years. And since you already know how they're supposed to sound, you can tell right away when you've "got them right."

By the time you go on to more advanced pieces, you'll be able to tell if your notes and timing are right, even without ever having heard the songs before. Sooner than you might think possible, you'll be able to play whatever kind of music you like. Folk music. Popular music. Classical. Dance songs. Hymns.

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Others also enjoy her playing, Mrs. Johanson reports. She plays for herself to relax after a trying day, and for her husband when he's tired. She also plays for friends when she goes to parties. "In a sentence," she says, "it's the most soul-satisfying thing that has ever happened to me."

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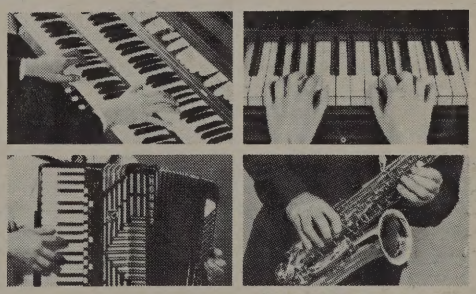

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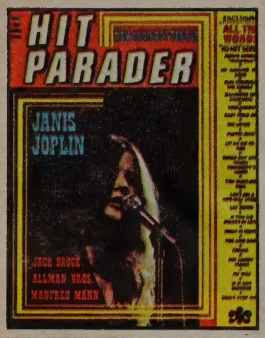


SEPT, 1970

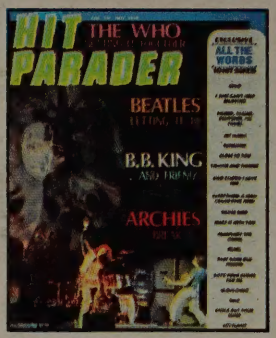
Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros.
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

OCTOBER, 1970

Paul McCartney
Delaney & Bonnie
Miami Sound
Moody Blues
Rock Publications
Sir Douglas Quintet

"Ball Of Confusion"
"The Wonder Of You"
"Sugar Sugar"
"Soolaimon"
"Lay Down"
"Come To Me"
"Hitchin' A Ride"



NOVEMBER, 1970

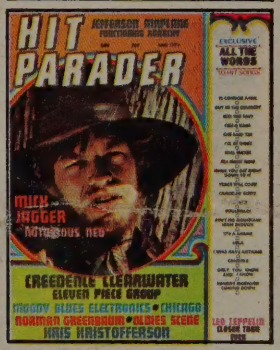
The Who
Beatles
B. B. King
Archies
Canned Heat
John Mayall

"Close To You"
"War"
"O-o-h Child"
"Pearl"
"Make It With You"
"Sunshine"
"My Marie"

DECEMBER, 1970

Wayne Cochran
Jethro Tull
Blood Sweat & Clayton
The Band
Grand Funk Railroad
Jack Bruce

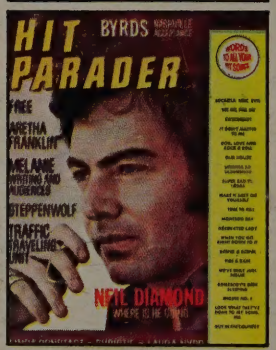
"Lookin' Out My Back Door"
"Hi-De-Ho"
"I've Lost You"
"I Know I'm Losing You"
"Paper Mache"
"Solitary Man"
"In The Summertime"



JANUARY, 1971

Jefferson Airplane
Mick Jagger
Creedence Clearwater Revival
Chicago
Led Zeppelin
Norman Greenbaum

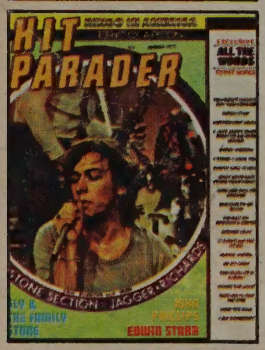
"El Condor Pasa"
"Out In The Country"
"Fire & Rain"
"I'll Be There"
"Lola"
"Candida"
"Cracklin' Rosie"



FEBRUARY, 1971

Byrds
Aretha Franklin
Melanie
Steppenwolf
Traffic
Linda Ronstadt

"Lucretia Mac Evil"
"See Me, Feel Me"
"It Don't Matter To Me"
"Our House"
"Montego Bay"
"Green-Eyed Lady"
"We've Only Just Begun"



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Heed The Call"

APRIL, 1971

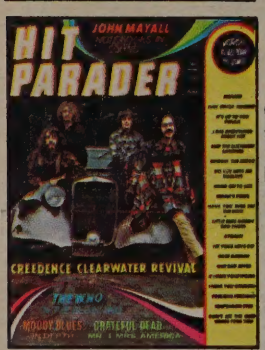
Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"

MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"



JUNE, 1971

Creedence Clearwater
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Apeman"
"Rose Garden"

JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"

AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

"Power To The People"
"Never Can Say Goodbye"
"If"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"

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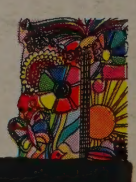
☐SEPT 1970	☐JAN 1971	☐MAY 1971
☐OCT 1970	☐FEB 1971	☐JUNE 1971
☐NOV 1970	☐MARCH 1971	☐JULY 1971
		☐AUG 1971